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Fine Arts & Music

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Dutch Masters: The Age of Rembrandt

Course Guidebook

Professor William Kloss

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A resident of Washington DC, Professor Kloss has worked frequently as an independent lecturer, presenting more than 100 courses in the United States and abroad on subjects ranging from ancient Greek art to Impression to the works of Winslow Homer. He also has been a featured lecturer for the National Trust for Historic Preservation and The Art Institute of Chicago and a guest faculty lecturer for the American Arts course at Sotheby's Institute of Art.

Professor Kloss served on the Committee for the Preservation of the White House and was a member of the Portrait Advisory Panel for the U.S. Senate Commission on Art. He is the author or coauthor of several books, including the award-winning *Art in the White House: A Nation's Pride* and the *United States Senate Catalogue of Fine Art*. He also has written articles published in *Winterthur Portfolio: A Journal of American Material Culture*; *The Magazine Antiques*; *American Arts Quarterly*; *White House History*; and *Antiques & Fine Art Magazine*.

Professor Kloss has recorded four other Great Courses: *Great Artists of the Italian Renaissance*, *A History of European Art*, *Masterworks of American Art*, and *The World's Greatest Paintings*.

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Dutch Masters: The Age of Rembrandt

Scope:

This course of 36 lectures introduces the art of 17th-century Holland, a period marked by a remarkable explosion of artistic accomplishment in an extraordinarily small geographic region. It reflected the rapid rise to economic dominance of the Netherlands (the Low Countries)—the name given to the region now approximately comprising Holland and Belgium before their political and religious division in the later 16th century.

Lectures One and Two introduce the 16th-century background of the golden age of Dutch art to come in the 17th century. We will consider the political, religious, and social culture of the Netherlands, from the early years of the century until the Protestant Rebellion against Spanish Catholic domination that began in 1568 and continued unabated into the early 17th century. These lectures will examine examples of art from the first half of the 16th century in the Netherlands. The art of the great Netherlandish master Pieter Bruegel the Elder will be studied, particularly for its relevance to the political and religious controversy. The course continues in Lecture Three with a close look at the art in two cities central to this transitional period: Haarlem, a city that received thousands of immigrants after the fall of Antwerp in 1585, and Utrecht, a historic Catholic stronghold that remained allied with Catholic interests and artistic expression even after it became part of Holland. Religious themes were dominant in art, and Abraham Bloemaert and Hendrick Terbrugghen were among the major painters.

We will then begin the study of Dutch painting by subject matter, because painters increasingly became specialists in various subjects. Lectures Four and Five constitute an introduction to portrait painting of the 16th and 17th centuries, with attention to its significance and the large number of portrait artists. Anthonis Mor, who had an international reputation in the 16th century, and Gerard ter Borch, a major painter in the 17th century, are among those studied. Frans Hals, one of the greatest of all portrait artists, will be studied closely in Lectures Six through Eight, with close attention paid to his innovative group portraits of civic guard companies.

One of the most characteristic and certainly the most inclusive category of subjects is known as *genre painting*, scenes of everyday life. Thus, Lectures Nine through Fourteen will examine this art in close detail, with particularly close attention given to works by ter Borch, Jan Steen, and Pieter de Hooch.

Within genre painting, we will study subcategories: scenes of town and country; depictions of public places, such as churches, inns and taverns, and merchants' shops; representations of Dutch homes of every class; musical scenes; and pictures of artists' studios. In all of these, the Dutch artists and citizens found moral meanings, often closely linked to their Calvinist, republican values. Delft, a city with deep nationalist resonance and ties to the House of Orange, is the subject of Lecture Fifteen, which introduces the work of Delft artists, including Johannes Vermeer, a lifelong resident. Lectures Sixteen through Eighteen provide a close study of Vermeer and many of the known works (of which there are fewer than three dozen) of the famous artist, whose art was essentially rediscovered only in the mid-19th century. Much of his art can also be classified as genre painting, but his painterly genius and unique imagination transformed the everyday scenes into absorbing and beautiful pictures, closed worlds that seem charged with unspoken significance.

Lectures Nineteen and Twenty are devoted to still life painting, a subject that enjoyed great popularity in Holland and attracted many specialists. Some artists preferred to paint flowers, others, food and drink or household objects. Further, some might paint these subjects in sparse, monochrome compositions or in lush, overflowing abundance. But all had a shared interest in that constant Dutch moral preoccupation, the transience of life, which could be expressed through a few dying flowers in a gorgeous bouquet, an overturned or broken wine glass, an extinguished candle, a worn book, partially eaten food, or most obviously, a human skull. Illusionistic painting of details and textures that made these still lifes physically immediate and compelling sometimes took the extreme form of *trompe l'oeil* paintings, which could "deceive the eye" into confusing painted objects with reality.

Naturalistic landscape painting was a Dutch specialty that was profoundly influential throughout Europe, leading eventually to the realistic landscapes of the 19th century. Landscape and seascape painting are explored in Lectures Twenty-One through Twenty-Seven. With 16th-century landscape painting as the starting point, we examine the earliest important 17th-century specialists, including Hendrick Avercamp (winter scenes) and Esaias van de Velde, whose often small, evocative works were quite influential. Tonal or nearly monochrome paintings dominated from the 1620s till nearly mid-century, with Jan van Goyen the most famous exponent, whose work influenced some of Rembrandt's rare landscapes. Some painters' favorite

landscapes were those of foreign lands, and these had an exotic appeal for many patrons. These artists typically continued to paint such subjects long after their return to Holland. As mid-century approached, the tonal style was mostly superseded by a more colorful and varied one. Older painters, such as Salomon van Ruysdael, switched to this higher-toned palette. Aert van der Neer introduced a new subspecialty of moonlight scenes and revived winter scenes on the ice with a greater emphasis on mood than on narrative incident. Aelbert Cuyp's idiom included peaceful, sweeping views and dramatically conceived scenes, but his virtues brought him mainly posthumous fame. The work of Jacob van Ruisdael, considered Holland's greatest landscapist by general acclaim, is examined in some detail. His range of subject matter is much wider than that of his contemporaries. He had a powerful and inventive imagination and the technical command to express it. His landscapes impress themselves on our memories. Later Dutch landscape artists, including Meindert Hobbema and Philips de Koninck, continued the tradition with individuality and conviction to nearly the end of the century. Finally, we look at marine painting—seascapes, lakes, and rivers—separately in order to better appreciate the particular challenges and achievements that confronted the artists who specialized in them. Jan van de Cappelle was one of the greatest exponents of a subject that had great significance for the Dutch, whose nation literally depended on the sea, with its potential for fortune and disaster.

Although history painting—the narrative and allegorical subjects from religion, mythology, and political history—appears sporadically throughout the course, Lecture Twenty-Eight provides a focused view of its variety and some of the artists (Terbrugghen, Pieter Lastman) who were most committed to it. This leads naturally to Lecture Twenty-Nine on the new Town Hall of Amsterdam, decorated with history paintings, which stood as a symbol of the Dutch achievement in the golden age.

The last seven lectures are devoted to Rembrandt. Lecture Thirty details his beginnings in Leiden until 1630. Lectures Thirty-One and Thirty-Two follow his ascendant career after his move to Amsterdam, his success as a fashionable portrait painter, and the powerful religious and mythological paintings of the mid-1630s and how they compare and contrast with the dominant European Baroque style. Lecture Thirty-Three deals with *The Night Watch*, as well as other powerful inventions of the 1640s. Rembrandt's incomparable etchings, the most famous prints of the 17th century, are the subject of Lecture Thirty-Four. In the last two lectures, we

will experience the emotional and spiritual resonance of the portraits and religious art of Rembrandt in the last two decades of his life, works that we instinctively regard as the result of the wisdom of old age, yet they began when the artist was in his mid-40s and he died when he was only 63. Such paintings as the *Old Man in Red* and *Jacob and the Angel* reach a pinnacle of spiritual communication rarely matched in European art. Lecture Thirty-Six also offers some concluding thoughts on the complex nature of reality as a central concern of Dutch art of the 17th century, the touchstone by which we immediately recognize this great artistic era.

Lecture One

Art and Society in 16th-Century Netherlands

Scope: Dutch art in the 17th century was naturally an outgrowth of the art of the same region in the 16th century, but with the particular distinction that the region—the Netherlands—was split by a dramatic religious and political upheaval that resulted in open warfare between the northern and southern provinces in 1568. This lecture first outlines the art to be covered in the course, emphasizing the special categories of subject matter that characterized 17th-century art in Holland. Then, the lecture sketches in the 16th-century background of the Protestant Reformation, the Catholic Counter-Reformation, and the beginning of the Eighty Years' War between the northern Netherlands (Holland) and the Spanish-ruled southern Netherlands (Flanders), with examples of the art of these decades.

Outline

- I. Holland, in the 17th century, was the home of the most remarkable concentration of artistic talent and accomplishment in modern history, including such masters as Rembrandt, Hals, Vermeer, van de Cappelle, Hobbema, de Hooch, Ruisdael, Saenredam, Steen, ter Borch, and Terbruggen, among others.
 - A. These artists recorded Holland with a wealth of specific details. Their work seems to be the epitome of realistic, descriptive art, but the fundamental question of what constitutes *realism* in art is also an implicit theme in the study of Dutch painting.
 - B. This course traces the development of this school of painting, with reference to its historic context. Lectures are organized around specific themes that preoccupied Dutch artists. The greatest masters, Hals, Rembrandt, and Vermeer, will be the focus of extensive individual attention.
 - C. The *Netherlands (Low Countries)* is the term used, historically, to identify what is now known as Holland (officially, the Kingdom of the Netherlands), Belgium, and Luxembourg. In the 16th century, the northern portion of this territory was known as Holland, and the southern portion was known as Flanders. After its late-16th-

century formation, the official name for Holland was the United Provinces.

- II. This course begins with a look at Holland's history and early art that influenced later painters. We will then focus on specific themes in Dutch art and their masters and finish with a series of lectures on Rembrandt.
 - A. The epochal events of the 16th century led to the birth of the United Provinces (Holland) and the development in this nation of a new kind of society that was reflected in a new kind of art. Some paintings by Pieter Bruegel, including his *Massacre of the Innocents*, seem to have special relevance to the political and theological issues of his day.
 - B. Haarlem and Utrecht became important centers of artistic activity toward the end of the 16th century. Abraham Bloemaert's *Adoration of the Magi* attests to the powerful hold of Catholicism in the city of Utrecht and some other cities in the new Protestant society of Holland.
 - C. One of the most distinctive features of Dutch art is specialization—artists often focused on particular themes or categories. We will discuss the reasons for this and deal with those themes in subsequent lectures. Specialty areas included the following:
 1. Portraits: Franz Hals painted memorable portraits, including the *Laughing Cavalier*.
 2. Towns and cities: Job Berckheyde's *View of a Dutch Canal* reflects Holland's relationship with water, while Johannes Vermeer's *Woman and a Gentleman with a Glass* reflects the variety of life in towns.
 3. Still life: This category received its first close attention from Dutch painters. It is represented by Jan Davidsz. de Heem's *The Dessert*, which was owned by Louis XIV.
 4. Landscapes/seascapes: The Dutch raised these categories to a new level of excellence and enhanced their reputation, and they thoroughly explored the new national territory—the new republic—as represented, for example, by Hendrick Avercamp's *Winter Landscape with Iceskaters*.
 5. Historical painting: This category included biblical, mythological, literary, and allegorical subjects, together with

political or military history, all of which remained popular in Dutch art. Gerbrandt van den Eeckhout's *The Magnanimity of Scipio* exemplifies this category, and his Roman subject is one that the Dutch found applicable to their own lives and history.

6. The construction of the new Town Hall of Amsterdam represents a special case rather than a category of its own and reflects the peace and prosperity that reigned after the end of the long war with Spain, when the Dutch became a trading nation. As seen in Jan van der Heyden's *Dam Street and the New City Hall, Amsterdam*, the building and its decoration with historical paintings mirrors the nation's self-confidence.

D. The concluding lectures in this course are reserved for Rembrandt van Rijn, the unquestioned grand master of Dutch art. *Christ Preaching (100 Guilder Print)* is one of Rembrandt's most famous etchings, and *The Sampling Officials* exemplifies his ability to create an empathetic bond between the viewer and the figures he painted.

III. The turbulent social and military upheavals of 16th-century Europe were caused in large part by the Protestant Reformation and the Catholic Counter-Reformation.

A. Lutheranism was dominant in the German states, while Calvinism took hold in Holland, although the nation never became a theocracy. In fact, by the mid-17th century, Catholics outnumbered Calvinists in Holland.

B. In the early 16th century, the Low Countries were an Austrian-Spanish possession. Religious paintings were common. Two examples are Quentin Massys's *Calvary with Donors* and *The Malvagna Triptych* by Jan Gossaert (known as Mabuse).

C. Mabuse's portrait of Jean Carondelet reflects the careful realism that was a hallmark of Netherlandish painting from the 15th century on and equally marks 17th-century Dutch portraits. Carondelet was a friend of Erasmus, whose portrait was painted by Massys circa 1517.

D. Massys also painted *Money-Lender and his Wife*, which is more than a moralizing painting about usury; it is also an important precursor of the 17th-century Dutch artistic focus on daily life.

E. Joachim Patinir's *The Penitence of Saint Jerome* manifests a pioneering interest in landscape painting.

F. The Holy Roman Emperor Charles V (of the Habsburg dynasty) was succeeded by his son Philip II, whose rule of the Netherlands provoked a revolution.

Works Discussed:

Hendrick Avercamp: *Winter Landscape with Iceskaters*, c. 1608, oil on panel, 34 × 52" (87.5 × 132 cm), Rijksmuseum, Amsterdam, The Netherlands.

Job Berckheyde: *View of a Dutch Canal*, 1666, oil on panel, 17 × 15½" (43.5 × 39.3 cm), Mauritshuis, The Hague, The Netherlands.

Abraham Bloemaert: *Adoration of the Magi*, 1624, oil on canvas, 65¾ × 75½" (168.8 × 193.7 cm), Centraal Museum, Utrecht, The Netherlands.

Pieter Bruegel the Elder: *Massacre of the Innocents*, c. 1566, oil on canvas, 43¾ × 63" (111.12 × 160.02 cm), Kunsthistorisches Museum, Vienna, Austria.

Gerbrandt van den Eeckhout: *The Magnanimity of Scipio*, 1650s, oil on canvas, 54 3/8 × 67½" (137.80 × 171 cm), Toledo Museum of Art, Toledo, Ohio.

Frans Floris: *Allegory of the Trinity*, 1562, oil on panel, 5' 4¼" × 7' 5¾" (165 × 230 cm), Musée du Louvre, Paris, France.

Jan Gossaert (Mabuse): *The Malvagna Triptych*, c. 1506–10, oil on panel, 18 × 28" (45.72 × 71.12 cm), Galleria Nazionale, Palermo, Italy.

Carondelet Diptych: *Jean Carondelet and Virgin Mary*, 1517, oil on panel, open 16¾ × 21¼" (42.5 × 54 cm), Musée du Louvre, Paris, France.

Frans Hals: *Laughing Cavalier*, 1624, oil on canvas, 32½ × 26" (83 × 67 cm), The Wallace Collection, London, Great Britain.

Jan Davidsz. de Heem: *The Dessert*, 1640, oil on canvas, 58 × 79¾" (149 × 203 cm), Musée du Louvre, Paris, France.

Jan van der Heyden: *Dam Street and the New City Hall, Amsterdam*, 1668, oil on canvas, 28½ × 33½" (73 × 86 cm), Musée du Louvre, Paris, France.

Pompeo Leoni: *Philip II*, detail, c. 1556–60, polychromed silver, 30½" H (77.47 cm), Kunsthistorisches Museum, Vienna, Austria.

Quentin Massys (Metsys): *Calvary with Donors*, c. 1515–20, oil on panel, 60×36" (152.4×91.44 cm), Museum Mayer van den Bergh, Antwerp, Belgium.

Erasmus, c. 1517, oil on panel transferred to canvas, 23×18" (59×46.5 cm), Galleria Nazionale d'Arte Antica, Rome, Italy.

Money-Lender and his Wife, 1514, oil on panel, 27×26" (70×67 cm), Musée du Louvre, Paris, France.

Joachim Patinir: *The Penitence of Saint Jerome*, c. 1518, oil on wood, central panel 46 ¼×32" (117.5×81.3 cm); each wing, 47½×14" (120.7×35.6 cm), The Metropolitan Museum of Art, New York City, New York.

Rembrandt van Rijn: *Christ Preaching (100 Guilder Print)* (B74), c. 1643–49, etching with drypoint and burin, 11×15½" (27.31×38.74 cm), location unknown.

The Sampling Officials of the Drapers Guild, 1662, oil on canvas 6' 3"×9' 1" (191.5×279 cm), Rijksmuseum, Amsterdam, The Netherlands.

Titian: *Charles V*, c. 1532, oil on canvas, 75½×43¾" (192×111 cm), Museo del Prado, Madrid, Spain.

Charles V, 1548, oil on canvas, 80×48" (205×122 cm), Alte Pinakothek, Munich, Germany.

Philip II, 1550–51, oil on canvas, 76×43¾" (193×111 cm), Museo del Prado, Madrid, Spain.

Johannes Vermeer: *Woman and a Gentleman with a Glass*, c. 1660–61, oil on canvas, 25⅛×30¼" (65×77 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Further Reading:

Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*, pp.105–112.

Seymour Slive, *Dutch Painting, 1600–1800*, chapters 1 and 2.

Questions to Consider:

1. List some of the areas of specialization that intrigued Dutch artists.
2. Which European country and/or dynastic power ruled the Netherlands during the 16th century?

Lecture Two

The Years of Crisis in the Netherlands

Scope: The 1560s were years of crisis in the Netherlands, the decade in which political and religious clashes led to the Protestant Rebellion and, ultimately, to the 1581 proclamation of independence by the northern provinces. This lecture concentrates on the art produced during this time, especially that of Pieter Bruegel the Elder, one of the greatest of European artists; we can interpret some of his work as intentionally addressing the contemporary situation. The year 1584–85 was a crucial one for the Netherlands, during which Antwerp fell to the Spanish and William the Silent of Orange-Nassau, regarded as the father of his country, was assassinated.

Outline

- I. Frans Floris's *Allegory of the Trinity* (or, more properly, *The Sacrifice of Christ Protecting Humanity*) was created out of deep personal conviction and struggle and bears witness to the religious and political tensions of the 1560s, as did other art of this period.
 - A. Antwerp was the foremost trading city in Europe in 1560 (engraved view of Antwerp from the Scheldt). When Philip II withdrew his troops from the Netherlands in 1561 in response to the demand of the States-General, Protestant reform spread rapidly, turning iconoclastic in its extreme manifestation.
 1. Countless religious images were destroyed. Reflecting this wave of wanton destruction is an engraving, dated 1566, depicting the destruction of images.
 2. A rare survivor is the *Last Judgment Triptych* by Lucas van Leyden (1494–1538).
 3. As a consequence of this iconoclasm, the duke of Alva was sent by Philip II to take back Antwerp and impose the Inquisition. We see a portrait of Alva painted by Anthonis Mor.
 - B. The material abundance and prosperity of Flanders can be seen in a painting by Pieter Aertsen (1508–75) entitled *Butcher's Shop with Flight into Egypt*. This work shows an open-air meat market, beyond which is a rural scene with the Holy Family, who have just

given alms to a beggar and his son. The material abundance and act of charity are a reminder of the need to share the wealth.

C. Christian charity is also the theme of Aertsen's *Christ and the Woman taken in Adultery*, in which the moral message is pastoral, not liturgical, agreeing with the pastoral emphasis of the Protestant Reformation.

II. Aertsen is perhaps the only contemporary of Pieter Bruegel who can even be compared with that great artist in terms of power and pictorial invention. Bruegel, however, stands alone.

A. Pieter Bruegel the Elder (c. 1525–69) worked in Antwerp. Around 1525–54, he traveled to France and Italy, then to Brussels around 1563. Bruegel is one of the greatest of all landscape painters. In *The Darkening Day*, he foreshadows some of the landscape painters of the 17th century in Holland, but he is rarely equaled and never surpassed.

B. Many of his paintings can be interpreted as intentional expressions of the political and religious situation in the Netherlands in the 1560s.

1. *Mad Meg (Dulle Griet)*—“mad” in the sense of “angry”—has been seen as representing fanatical violence.
2. *Tower of Babel* represents the sin of human pride and presumption, but this painting may also have been meant to suggest a time when all “languages” (that is, nationalities, religions) strove together.
3. There are two versions of the *Massacre of the Innocents*, both painted circa 1566. The original may allude to the slaughter of children in the Netherlands by Spanish troops. A second version has been sanitized, with the dead children painted over.

C. William the Silent of Orange-Nassau (1533–84) escaped the Spanish and raised an army, marking the start of the Eighty Years' War. One of Bruegel's last paintings, *Blind Leading the Blind*, can be seen as a commentary on the calamitous events in the Netherlands.

III. In 1574, the Spanish besieged Leiden; the siege victims were finally saved by a storm that thwarted the enemy. William the Silent pledged to bury religious disputes and resist the Spanish and their Inquisition.

- A. Frans Hogenberg's *The Spanish Fury* depicts another event in the continuing politico-religious war.
- B. In 1579, the northern provinces under William the Silent broke away from Spain and formed the Union of Utrecht. Calling itself the United Provinces, the northern Netherlands declared its independence in 1581, but the state was not recognized until 1648.
- C. In 1579, the duke of Parma recovered most of the territory of the southern Netherlands, and in 1584, William was assassinated.
- D. "The Belgian Lion," one of the most famous maps of the Netherlands of this period, depicted the country in the shape of a rampant lion, the traditional heraldic design of the Netherlands.

Works Discussed:

Pieter Aertsen: *Butcher's Shop with Flight into Egypt*, 1551, oil on panel, 48½ × 59" (123.19 × 149.86 cm), Uppsala University, Uppsala, Sweden.

Christ and the Woman taken in Adultery, c. 1560, oil on panel, 47½ × 70¼" (122 × 180 cm), National Museum, Stockholm, Sweden.

Pieter Bruegel the Elder: *The Darkening Day*, 1565, oil on panel, 46 × 63½" (118 × 163 cm), Kunsthistorisches Museum, Vienna, Austria.

Blind Leading the Blind, c. 1568, tempera on canvas, 33¾ × 60¾" (86 × 154 cm), Museo e Gallerie Nazionali di Capodimonte, Naples, Italy.

Mad Meg (Dulle Griet), c. 1562–64, oil on panel, 3' 9¼" × 5' 3½" (115 × 161 cm), Mayer van den Bergh Museum, Antwerp, Belgium.

Massacre of the Innocents, c. 1566, oil on canvas, 43¾ × 63" (111.12 × 160.02 cm), Kunsthistorisches Museum, Vienna, Austria.

Massacre of the Innocents, c. 1566, oil on panel, 42½ × 61½" (109.2 × 158.1 cm), The Royal Collection, London, Great Britain.

Tower of Babel, 1563, oil on panel, 44½ × 60½" (114 × 155 cm), Kunsthistorisches Museum, Vienna, Austria.

Frans Floris: *Allegory of the Trinity*, 1562, oil on panel, 5' 4¼" × 7' 5¾" (165 × 230 cm), Musée du Louvre, Paris, France.

Frans Hogenberg: *The Spanish Fury*, 1576, engraving, 8½ × 11" (20.8 × 27.8 cm), Staats- und Universitätsbibliothek, Hamburg, Germany.

Lucas van Leyden: *Last Judgment Triptych*, 1526–27, oil on panel, 9' 10 $\frac{1}{4}$ " × 14' 3" (300.5 × 434.5 cm), Museum de Lakenhal, Leiden, The Netherlands.

Anthonis Mor: *The Duke of Alva*, 1549, oil on canvas, 41 $\frac{1}{4}$ × 33" (104.78 × 83.82 cm), Musées Royaux des Beaux-Arts, Brussels, Belgium.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapters 1 and 2.

Mariet Westermann, *A Worldly Art: The Dutch Republic, 1585–1718*, chapter 2, pp. 47–53.

Questions to Consider:

1. Both Pieter Aertsen and Pieter Bruegel the Elder sometimes used an inverted perspective in their works. Describe the inverted still life of Aertsen's *Butcher's Shop with Flight into Egypt*.
2. How might Pieter Bruegel the Elder's paintings be construed to reflect the political and religious situation of his day?

Lecture Three

Art in Haarlem and Utrecht, c. 1530–1625

Scope: The cities of Haarlem and Utrecht were significant artistic centers at the end of the 16th and beginning of the 17th centuries. They were old, established centers in trade (Haarlem was a major port) and in religion (Utrecht was the ancient seat of the Catholic Church in the Netherlands). Both cities experienced a wave of immigration from the southern Netherlands, with Haarlem in particular welcoming large numbers of artisans and artists. Important artists included Cornelis van Haarlem and Hendrik Goltzius in Haarlem and Abraham Bloemaert and Hendrick Terbrugghen in Utrecht. Religious subjects were still dominant.

Outline

- I. Although its economy was drained and devastated, the southern Netherlands remained under Spanish control.
 - A. The port of Amsterdam replaced Antwerp as the most important in northern Europe.
 - B. Because the southern Netherlands was a client state of Spain, the Flemish aristocracy and the Catholic Church continued to support artists as they had always done, though not on the same scale.
 - C. The necessity to replace the hundreds of destroyed objects of ecclesiastical art provided opportunities for Flemish painters and sculptors.
- II. In Holland, on the other hand, an entirely new artistic situation developed. With relatively little aristocratic and Catholic patronage, civic and bourgeois patronage filled the gap to become the principal economic source for Dutch art.
 - A. The vitality of Holland in the early 17th century is reflected in the vignettes in a pictorial map of 1608.
 - B. Maerten van Heemskerck (1498–1574) was an exceptionally talented portraitist and painter of religious subjects and one of the early Netherlandish artists to travel to Italy. His altarpiece for the Guild of St. Luke's chapel in the Cathedral of St. Bavo in Haarlem

is a combination of religion, portraiture, and genre painting, and its high level of painting set the tone for Heemskerck's successors.

C. Cornelis van Haarlem's *Banquet of the Civic Guard at Haarlem* reflects the significance of civic commissions of art. Van Haarlem (1562–1638) painted in the Mannerist style.

III. Mannerism derived from such Italian Renaissance artists as Raphael and Michelangelo, exaggerating certain characteristics of those artists.

A. The nudity common in Michelangelo's art is characteristic of Mannerism.

B. Mannerism exaggerates and distorts proportions and tends to exaggerate spatial construction. In this regard, it can be seen as a reaction against Renaissance rationality. Mannerist painters also often exaggerated color, sometimes through a palette that included sharp, surprising colors whose contrast or clash had an emotional impact.

C. After the sack of Rome in 1527, some Mannerist artists fled to France and collaborated at the royal chateau at Fontainebleau. This French brand of Mannerism—called the *School of Fontainebleau*—brought the style into direct proximity with the Netherlands, and many Flemish artists learned Mannerism there and in Paris, rather than in Italy itself.

IV. The influx of refugees from Antwerp to Haarlem carried the Mannerist style further north.

A. Cornelis van Haarlem's *The Massacre of the Innocents* is his replacement for the lost central panel of the altarpiece that Maerten van Heemskerck painted for the St. Luke Chapel in St. Bavo's Cathedral. The surviving earlier wings by Heemskerck depict biblical scenes of the adoration of the Christ child. Van Haarlem's replacement panel, however, records for posterity the massacre at the Haarlem garrison by Alva's troops in 1573. The altarpiece went into the residence of the prince of Orange, son of and successor to William the Silent.

B. The remarkable printmaker and painter Hendrik Goltzius (1558–1617) founded a school of engraving in Haarlem as early as 1582 and only began painting at the end of the century, but he left great achievements in each field.

1. *Rear View of the Farnese Hercules* is an engraving of one of the most famous statues of antiquity and an interesting memento of Goltzius's trip to Italy in 1590–91.
2. *Without Ceres and Bacchus, Venus Would Freeze* is a painting in the Mannerist style. Its most startling characteristic is its unusual combination of ink and oil.
3. *The Fall of Man*, one of Goltzius's last works, shows an Adam and Eve that have not lost an ounce of sensuality when compared to the artist's earlier work. Indeed, the painting's sensuality makes the temptation and fall palpable and comprehensible. It may be a moral painting, but it is a subversive one.

V. Utrecht was the center of Catholicism in the northern Netherlands and, therefore, had a strong historical connection with Italy.

- A. *Apollo and Diana Punishing Niobe by Killing her Children*, by Abraham Bloemaert (c. 1564–1651), is stylistically reminiscent of the Mannerism of van Haarlem in its nudes and in the illogical shift in the scale of the figures from the very large foreground male to Niobe.
- B. Bloemaert's style developed continuously throughout his career and is full of surprises. His *Landscape with the Prophet Elijah in the Desert* combines realistic motifs with a degree of fantasy and ranks high in early Dutch landscape painting. His *Adoration of the Magi* shows scarcely any trace of Mannerism. It features a wonderful contrast of heads and the meeting of the hands of the Christ child and the kneeling king.
- C. The art of Joachim Wtewael (1566–1638) exhibits the same eroticism found in Goltzius and many other Mannerist artists. His small painting *Mars and Venus Surprised by the Gods* combines overt eroticism with boisterous humor.

VI. Mannerist-inflected art did not remain the norm in Utrecht, which early in the 17th century, became a center of Caravaggism.

- A. Gerrit von Honthorst (1590–1656) is one of the best-known *Caravaggisti*. While his *St. Sebastian* is Mannerist in its elaborate design, his *Christ before the High Priest* shows that he had some understanding of the profound side of Caravaggio—beyond contrasts of light and dark.

B. Hendrick Terbrugghen (1588–1629) is thought to have spent the years 1604–14 in Italy, where he absorbed the style of light initiated by Caravaggio, as well as Caravaggio's insistence on re-imagining religious narratives in direct, human terms that touch the viewer intimately. Terbrugghen's religious paintings are, perhaps, the most profound in Dutch art before those of Rembrandt.

1. *The Adoration of the Magi* shows Terbrugghen's sensibility to be as humanistic as it is liturgical.
2. *The Crucifixion with the Virgin and Saint John* is remarkable because it seems to belong more to the Middle Ages than to the Baroque. The archaizing quality of the painting was most likely due to the demands of its unknown commissioner. This says much about the range of Catholic religious expression in Holland and about a 17th-century artist's willingness and ability to alter his customary style upon request.
3. *The Liberation of St. Peter* reveals Terbrugghen's understanding of one of Caravaggio's innovations: physical interaction. In Terbrugghen's painting, the angel who comes to liberate St. Peter places one hand on St. Peter's shoulder and presses his face close to whisper to him.
4. *King David Playing his Harp with Angels* is unusual for its depiction of King David as an old man. Again, it shows a moving and evocative physical interaction between the various figures.

Works Discussed:

Abraham Bloemaert: *Apollo and Diana Punishing Niobe by Killing her Children*, 1591, oil on canvas, 6' 7 1/4" × 8' 3 1/4" (203 × 249.5 cm), Statens Museum for Kunst, Copenhagen, Denmark.

Landscape with the Prophet Elijah in the Desert, 1610s, oil on canvas, 28 × 38" (72 × 97 cm), The State Hermitage Museum, St. Petersburg, Russia.

Adoration of the Magi, 1624, oil on canvas, 65 3/4 × 75 1/2" (168.8 × 193.7 cm), Centraal Museum, Utrecht, The Netherlands.

Hendrik Goltzius: *Rear View of the Farnese Hercules*, c. 1591, engraving, 16 1/4 × 11 1/2" (41.28 × 29.21 cm), Victoria and Albert Museum, London, Great Britain.

Without Ceres and Bacchus, Venus Would Freeze, c. 1600–03, ink and oil on canvas, $41\frac{3}{8} \times 31\frac{1}{2}$ " (105.1 × 80 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania.

The Fall of Man, 1616, oil on canvas, $41\frac{1}{8} \times 54\frac{1}{2}$ " (104.5 × 138.4 cm), National Gallery of Art, Washington, D.C.

Cornelis van Haarlem: *Banquet of the Civic Guard at Haarlem*, 1583, oil on panel, $4' 4\frac{1}{2}" \times 7' 7"$ (135 × 233 cm), Frans Hals Museum, Haarlem, The Netherlands.

The Massacre of the Innocents, 1591, oil on canvas, $8' 8" \times 8' 4"$ (268 × 257 cm), Frans Hals Museum, Haarlem, The Netherlands.

Maerten van Heemskerck: *The St. Luke Altar*, 1532, oil on panel, $5' 5\frac{1}{2}" \times 7' 7\frac{1}{2}"$ (168 × 235 cm), Frans Hals Museum, Haarlem, The Netherlands.

Gerrit von Honthorst: *St. Sebastian*, c. 1623, oil on canvas, $39\frac{1}{2} \times 45\frac{1}{2}$ " (101 × 117 cm), The National Gallery, London, Great Britain.

Christ before the High Priest, c. 1617, oil on canvas, $8' 10" \times 5' 11\frac{1}{2}"$ (272 × 183 cm), The National Gallery, London, Great Britain.

Hendrick Terbrugghen: *The Adoration of the Magi*, 1619, oil on canvas, $52\frac{1}{4} \times 62\frac{1}{2}$ " (134 × 160 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Crucifixion with the Virgin and Saint John, c. 1625, oil on canvas, $61 \times 40\frac{1}{4}$ " (154.9 × 102.2 cm), The Metropolitan Museum of Art, New York City, New York.

The Liberation of St. Peter, 1624, oil on canvas, $40\frac{3}{4} \times 33\frac{3}{4}$ " (104.5 × 86.5 cm), Mauritshuis, The Hague, The Netherlands.

King David Playing his Harp with Angels, 1628, oil on panel, $58\frac{1}{2} \times 74$ " (148.59 × 187.96 cm), National Museum, Warsaw, Poland.

Joachim Wtewael: *Mars and Venus Surprised by the Gods*, c. 1606–10, oil on copper, $8 \times 6\frac{1}{4}$ " (20.3 × 15.6 cm), J. Paul Getty Museum, Los Angeles, California.

Further Reading:

Albert Blankert, et al., *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*, catalogue nos. 11 and 12.

Huigen Leeflang and Ger Luijten, eds., *Hendrick Goltzius, Dutch Master (1558–1617): Drawings, Prints, and Paintings*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 3, pp. 7–15 and 18–27.

Questions to Consider:

1. What was the Mannerist style, how was it introduced into the Netherlands, and which artists there practiced it?
2. Who were some of the Dutch followers of Caravaggio's style, and what characterized that style?

Lecture Four

Facing the Truth—Candid Portraits

Scope: Portrait painting had long been important in the Netherlands, with some 16th-century artists, such as Jan van Scorel and Anthonis Mor, having international reputations in the field. It became especially prominent in Holland in the 17th century. Citizens of the new Dutch Republic were anxious to record the features of their own families, as well as their national leaders. As Amsterdam became increasingly powerful, portrait artists found a profitable audience there. Thomas de Keyser was among the first notable portraitists in Amsterdam. After Rembrandt settled there in the early 1630s and established his studio, he and his pupils became widely known for their portraits.

Outline

- I. This lecture marks the start of our study of Dutch art by subject categories, the distinguishing characteristic of the Dutch school, which is traceable to the mercantile, middle-class nature of the nation.
 - A. Dutch painters belonged to their own guild—the guild of St. Luke—which was regulatory in nature, like other guilds. Only artists in smaller towns or those who produced little sometimes escaped guild regulation. Dutch art was sold and regulated like other commodities.
 - B. The stylistic basis of Dutch portraiture can already be perceived in the early 15th century.
- II. By the 16th century, the qualities of openness, candor, and veracity of both appearance and personality are the rule in Netherlandish portraiture, as exemplified in Jan van Scorel's *Group Portrait of Pilgrims of the Knightly Brotherhood of the Holy Land in Haarlem (The Jerusalem Brotherhood)*. Scorel (1495–1562), who was painter to the Dutch Pope Adrian VI, included his self-portrait among these brothers, a group of men who proceeded to St. Bavo every Sunday. This portrait contains the first known image of the Holy Sepulcher of Jerusalem.

A. *Mary I Tudor, Queen of England*, by Anthonis Mor (c. 1517–77), reflects the same style and similar eye for character and psychology as Mor’s convincingly grim portrait of the duke of Alva.

B. *An Elderly Woman*, by Frans Floris (c. 1516–70), seems to anticipate the portraits of Frans Hals in the pose and the unselfconscious geniality of the sitter, who, strikingly, cradles her dog’s head, giving the impression that this is indeed her pet, not just a conventional symbol of fidelity.

C. Pieter Aertsen’s *Portrait of a Lady* is impressive in building a realistic and evocative image from careful stylizations. Even though she looks off to one side, this young woman has an immediate presence.

III. In the new nation of Holland, where independence was gained through the efforts and sacrifice of its citizens, the first impulse of patrons and artists was to record the features of the people.

A. The vivid immediacy of the sitter’s presence is memorable in *Portrait of a Man with Ring and Touchstone* (*Bartolomeus Jansz van Assendelft*), a portrait of a goldsmith and assayer by Werner von Valckert (c. 1580–1627). The artist signed the painting on the assayer’s touchstone in the sitter’s left hand, thus attesting to the painting’s value and authenticity.

B. Thomas de Keyser (1596–1667) was the leading portrait painter in Amsterdam before Rembrandt. His style often has an element of slightly awkward angularity in its depiction of the human body. The underlying theme of de Keyser’s portrait of Constantin Huygens, *Constantin Huygens and Clerk*, the father of the physicist Christian Huygens, seems to be the kinship of music and mathematics.

C. De Keyser’s *Family Scene* is a religious painting in disguise. Catholics in Calvinist Holland were not persecuted but were not permitted to erect prominent church buildings. The vehement Calvinist rejection of “idolatrous” images was sometimes skirted through such artistic deceptions.

D. Rembrandt’s *Self-Portrait in a Toque and Gold Chain* attests to the self-confidence and success of the young artist, who was about 27 years old when this work was painted.

- E. Rembrandt's *Aechje Pesser, Aged 83, Widow of the Rotterdam Brewer Jan D. Pesser*, is a vital, probing, honest likeness of an elderly woman, whose son and daughter were also painted by Rembrandt that same year.
- F. Govaert Flinck (1615–60) was an assistant painter in Rembrandt's studio. His success in emulating Rembrandt was such that some of his pictures were sold as Rembrandts in the 17th century and in modern times. By 1650, many connoisseurs regarded him as a better painter than Rembrandt, and he received important commissions. Exotic costume pieces were quite popular, as seen in *Young Man with a Sword*, attributed to Flinck. The painting's finesse and elegance are unquestionable, and its moody aura catches our attention.
- G. Ferdinand Bol (1616–80) was a student of Rembrandt. His *Woman at her Dressing Table* is a portrait of Rembrandt's wife, who often served as a model for Rembrandt's students and assistants. Although he could imitate Rembrandt's manner so closely that their work has often been confused, the artificial pose in this portrait is in marked contrast to Rembrandt's own approach.
- H. Judith Leyster (1609–60), sometimes assumed to have been a pupil of Frans Hals, is among the rare Dutch women to become artists. Her *Self-Portrait* shows brio and imagination. One would love to know how she finessed the problem of painting her right hand, the hand that is in use. She married the Dutch painter Jan Molenaer in 1636.

Works Discussed:

Pieter Aertsen: *Portrait of a Lady*, 1562, oil on panel, 16½×12½" (42.5×32.4 cm), The Art Institute of Chicago, Chicago, Illinois.

Ferdinand Bol: *Woman at her Dressing Table*, c. 1645, oil on canvas, 50¾×36¼" (128.9×91.8 cm), The Museum of Fine Arts, Houston, Texas.

Circle of Rembrandt (attributed to Govaert Flinck): *Young Man with a Sword*, c. 1635–40, oil on canvas, 46¾×38" (118.4×96.7 cm), North Carolina Museum of Art, Raleigh, North Carolina.

Frans Floris: *An Elderly Woman*, 1558, oil on panel, 42×32½" (106.68×82.55 cm), Musée des Beaux-Arts, Caen, France.

Thomas de Keyser: *Constantin Huygens and Clerk*, 1627, oil on panel, 36 × 27" (92.4 × 69.3 cm), The National Gallery, London, Great Britain.

Family Scene, 1652, oil on panel, 32¾ × 28½" (84 × 73 cm), The National Museum of Art, Architecture and Design, Oslo, Norway.

Judith Leyster: *Self-Portrait*, c. 1630, oil on canvas, 29½ × 25½" (74.6 × 65.1 cm), National Gallery of Art, Washington, D.C.

Anthonis Mor: *Mary I Tudor, Queen of England*, 1554, oil on panel, 42½ × 32¾" (108 × 83 cm), Museo del Prado, Madrid, Spain.

Rembrandt van Rijn: *Aechje Pesser, Aged 83, Widow of Rotterdam Brewer Jan D. Pesser*, 1634, oil on panel, 27¾ × 21¼" (71.1 × 55.9 cm), The National Gallery, London, Great Britain.

Self-Portrait in a Toque and Gold Chain, 1633, oil on panel, 27¼ × 20¾" (70 × 53 cm), Musée du Louvre, Paris, France.

Jan van Scorel: *Group Portrait of Pilgrims of the Knightly Brotherhood of the Holy Land in Haarlem (The Jerusalem Brotherhood)*, c. 1528, oil on panel, 3' 7" × 9' (114 × 275.7 cm), Frans Hals Museum, Haarlem, The Netherlands.

Werner von Valckert: *Portrait of a Man with Ring and Touchstone (Bartolomeus Jansz van Assendelft)*, 1617, oil on panel, 25¼ × 19¼" (65 × 49.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 11.

Mariet Westermann, *A Worldly Art: The Dutch Republic, 1585–1718*, chapter 5.

Questions to Consider:

1. How would you explain the importance of portraits to the Dutch?
2. What stylistic and/or expressive characteristics are common to Netherlandish portraits in both the 16th and the 17th centuries?

Lecture Five

Dutch Portraits, c. 1635–75

Scope: One of the principal exponents of portraiture was Gerard ter Borch, who traveled widely in Europe until he settled in Deventer in the eastern Netherlands, where he spent most of his life. An innovative artist, he specialized in small-format, full-length figures painted with great elegance. He painted a historical group portrait of the representatives who negotiated the Treaty of Münster, ending the Eighty Years' War. Jan de Bray painted group portraits of the governors of charitable institutions in Haarlem, while Bartholomeus van der Helst created one of the largest civic guard portraits in Dutch history as a celebration of the Peace of Münster. In the 1660s, a shift in taste led to greater emphasis on artifice and display of skill, influenced by both Flemish and French painting, as may be seen when the late personal style of Rembrandt is compared with the more fashionable style of van der Helst's late works.

Outline

- I. From 1635 to 1675, Dutch portraits were painted by the thousands, in every city in Holland. There were single portraits, family portraits, and civic group portraits.
 - A. *Family Making Music* is a characteristic work of its artist, Jan Molenaer (c. 1610–68), who was a pupil of Frans Hals. Molenaer specialized in a particular type of subject: musical groups composed of family members. The concept of generation is central to this fascinating painting, which is full of symbols of the passage of time and the transience of life.
 - B. Michael Sweerts (1618–64), who was born in Brussels and was working in Amsterdam by 1661, produced memorable art, especially his self-portraits. The *Self-Portrait* we see is masterful in its structure, the sure placement of objects, the elevation of his half-length figure into the top right quadrant of the canvas, and the superb harmony of the constricted palette of green, brown, silver, black, and white.

C. Gerard ter Borch (1617–81) is an artist of importance in a variety of subjects and influenced later painting in other countries. His painting of materials has a virtually sensual attraction. One of his innovations was the small, full-length portrait format that was his trademark and was borrowed by English and American painters in the 18th and 19th centuries.

1. Ter Borch's *Treaty of Münster*, painted on copper, shows the artist, along with 76 other men, at the Town Hall of Münster in a picture that is only about 24 inches wide.
2. Other portraits by ter Borch are *A Young Man; Portrait of a Woman*, believed to be the young man's wife; and *Portrait of Anthonie Charles de Liedekercke, his Wife Willemina van Braeckel, and their Son Samuel*. The latter is one of ter Borch's most sensitive group portraits. Its deep seriousness pulls us into the painting. The theme is, again, generation, the continuation of the family, with a watch serving as the symbol of passing time. The passage of time is a theme that runs throughout the 17th century, and this portrait is a memorable expression of it.

D. A similar pulse of regret may mark the sobriety of the strong double portrait of an elderly couple—*Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*—painted by the Haarlem artist Jan de Bray (c. 1627–97).

1. A taste for the classical took hold of Dutch painting in the 1660s, which helps to explain the poses and style of de Bray's portrait of his parents. The overlapping profile portraits ultimately derive from ancient Roman relief sculpture, including coins and medallions, and that reference was well understood. There may also be a related reference to ancient funerary portrait sculpture, which also tended to present portraits in profile.
2. The regents of the Haarlem Orphanage commissioned de Bray for two portraits: one of the female governors and one of the male governors, the latter entitled *Regents of the Orphanage*.
3. De Bray's compositional skill is evident in the portrait of the regents. There is a sense of republican equality in the arrangement, both within the picture space and between it and the viewer's space. Care is taken with the placement of the group at the viewer's eye level and with the placement of the

hands and the variety of poses. There are indications that de Bray had seen Rembrandt's portrait of the *Syndics of the Drapers' Guild*, though de Bray is not as bold as Rembrandt.

- E. One of the most elaborate of all Dutch civic portraits is the *Celebration of the Peace of Münster, 1648, at the Crossbowmen's Headquarters*, by Bartholomeus van der Helst (1613–70). This huge, bold painting took part of its stylistic inspiration—its strong color—from the Flemish master Anthony van Dyck, whose elegance affected Dutch painting in the 1640s. But van der Helst's figures, some of them sharply characterized, stubbornly retain a Dutch stolidness.
- F. Van der Helst's *The Reepmaker Family* was painted 20 years later, when the artist was more interested in the virtuosic rendering of materials than in character, and there is little interaction here. What is startling to realize is that this painting was created in the last year of Rembrandt's life, and its distance from Rembrandt's late style is planetary.
- G. One of Rembrandt's rare family portraits from his last decade is *A Family Group*. Dutch taste, at that time deeply under the influence of the France of Louis XIV, mostly rejected Rembrandt's late works in favor of high finish and elegance. Rembrandt's paint surface appeals not only to the eye but to the tactile sense as well, through which it touches our emotions.
- H. Nicolaes Maes (c. 1632–93) had been a talented pupil of Rembrandt. In the 1650s, he specialized in genre paintings with a strong narrative component. He began to paint portraits around 1660 and soon became a specialist. The best of his portraits mediates between the humanity and warm palette of Rembrandt and the psychological distance and polished colors of van der Helst and others. His portrait *Sara Ingelbrechts* is appealing in its depiction of the subject's intelligent, candid face; she seems eager to converse with us.

II. As we have seen from the overview of selected Dutch portrait painters in these two lectures, the range of portraiture in Holland was vast and its significance for the people of that new nation was profound.

Works Discussed:

Gerard ter Borch: *Portrait of Anthonie Charles de Liedekerke, his Wife Willemina van Braeckel and their Son Samuel*, 1650–55, oil on panel, 17½×15¼" (45×39 cm), Frans Hals Museum, Haarlem, The Netherlands.

Portrait of a Woman, c. 1663, oil on canvas, 24¾×20½" (63.3×52.7 cm), The Cleveland Museum of Art, Cleveland, Ohio.

Treaty of Münster, 1648, oil on copper, 17¾×22¾" (45.4×58.5 cm), The National Gallery, London, Great Britain.

A Young Man, 1663–64, oil on canvas, 26½×21¾" (67.3×54.3 cm), The National Gallery, London, Great Britain.

Jan de Bray: *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*, 1664, oil on panel, 31¼×25½" (79.5×64.5 cm), National Gallery of Art, Washington, D.C.

Regents of the Orphanage, 1663, oil on canvas, 6' 1¼"×8' 1" (186.06×246.38 cm), Frans Hals Museum, Haarlem, The Netherlands.

Bartholomeus van der Helst: *Celebration of the Peace of Münster, 1648, at the Crossbowmen's Headquarters*, 1648, oil on canvas, 7' 6½"×17' 9" (232×547 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Reepmaker Family, 1669, oil on canvas, 74×56½" (190×145 cm), Musée du Louvre, Paris, France.

Nicolaes Maes: *Sara Ingelbrechts*, 1675, oil on canvas, 30×25¾" (76.2×65.41 cm), Kunsthistorisches Museum, Vienna, Austria.

Jan Molenaer: *Family Making Music*, c. 1635–36, oil on panel, 24¼×31¾" (62.3×81.3 cm), Frans Hals Museum, Haarlem, The Netherlands.

Rembrandt van Rijn: *A Family Group*, 1663–68, oil on canvas, 49¼×65¼" (126×167 cm), Herzog Anton Ulrich-Museum, Braunschweig, Germany.

Michael Sweerts: *Self-Portrait*, 1656, oil on canvas, 44½×26" (114×92 cm), The State Hermitage Museum, St. Petersburg, Russia.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 11.

Mariet Westermann, *A Worldly Art: The Dutch Republic, 1585–1718*, chapter 5.

Questions to Consider:

1. How would you describe the change in Dutch portraiture after 1650?
2. What might the choice of a profile view for a portrait have suggested to a 17th-century viewer?

Lecture Six

Frans Hals—The Early Years

Scope: This lecture, the first of three on Frans Hals (c. 1582–1666), discusses his early single portraits and rare genre paintings from about 1611 to about 1633. Among these are the famous *Laughing Cavalier* and *Merry Drinker*, the *Malle Babbe*, and a vivid portrait of an adventurous Dutch trader named *Pieter van der Broecke*. One unusual double portrait is also included, the *Marriage Portrait of Isaac Massa and Beatrix van der Laen*. In a career spanning more than half a century, Hals never left Haarlem.

Outline

- I. Although he is listed in 1610 as a master painter (at the age of 27) in Haarlem's guild of St. Luke's, we have no known work by Frans Hals dating earlier than 1611, when he painted—though his authorship of this work has been disputed—*Portrait of Jacobus Hendricksz Zaffius*, a portrait of the provost and archdeacon of St. Bavo.
 - A. Hals's *Merrymakers at Shrovetide* is one of the rare pure genre paintings we have by him. Its joyousness is characteristic of Hals.
 - B. *Young Man and Woman in an Inn* (“Yonker Ramp and His Sweetheart”) is a religious subject in a modern setting: the prodigal son carousing in a tavern, already a popular theme in Netherlandish art.
 - C. *Laughing Cavalier* is surely a portrait, despite its genre-like quality. It is one of the most convincingly lifelike portraits of the 1620s and remains astonishing to behold. How can this strong, witty sitter have remained unknown for nearly 400 years? The bright illumination of the figure has been learned from the Dutch Caravaggisti and contributes greatly to the immediacy of the portrait.
 - D. *Marriage Portrait of Isaac Massa and Beatrix van der Laen* shows a break with tradition: Hals has joined the man and his wife in a single portrait, instead of two separate ones. The landscape background is now thought to have been painted by Hals himself, rather than a landscape specialist.

- E. *Isaak Abrahamsz Massa* shows an innovation of Hals: The sitter has turned in his chair toward us but then seems to glance still farther to his right, as though his attention were called to something else. This pose has great expressive potential. From his personal familiarity with Russia as a merchant and a diplomat, Massa became an important cartographer and geographer of that country. The landscape behind Massa in Hals's portrait is Russian. It was probably not painted by Hals but by the landscape specialist Pieter Molijn. Such collaborations were common in the 16th and 17th centuries.
- F. *Boy Holding a Skull* is a *vanitas* painting, a commonplace in Dutch art, as in 17th-century Europe in general. Youth and death was an established theme. The boy's glance to his left increases the sense of fluid action in the scene.
- G. *Merry Drinker* is so unconventional and informal that some doubt it is a portrait. It has been called an allegory of the sense of taste. One scholar has wondered if it is a portrait of an innkeeper named den Abt, who owned four paintings by Hals in 1631. Wine was the favored drink of the more cultured and well-to-do Dutchmen, who drank a great deal of it.
- H. *Fisher Boy* is an example of the irresistible yet indefinable paintings of children by Hals. Some of Hals's paintings of children are portraits; others, in which the child is shown as a half-length, life-size fisher boy or fisher girl, are a genre that Hals invented and made popular. They may have a moralizing intention. The *Fisher Boy* greatly impressed Vincent van Gogh when he saw it in 1885.
- I. *Malle Babbe* was called by a 19th-century critic "the diversion of a genius." It is a vivid image of an insane-looking woman with an owl on her shoulder and a tankard in her hand. Here, Hals delves into the lowlife of Haarlem, but it is not an on-the-spot-record; it is a careful studio painting that, nonetheless, preserves the impression of the momentary.
- II. In the 1630s, Hals's style evolved, as did Dutch painting generally, toward greater simplicity and unity, with bright colors being replaced by a more monochromatic palette. At the same time, fashion changed, with black clothing replacing more richly colored and decorated clothes.

- A. *Portrait of Nicolaes Woutersz van der Meer* is a well-known, much-admired painting of a wealthy brewer, alderman, and burgomaster.
- B. *Portrait of Cornelia Claesdr Vooght* shows the wife of Nicolaes van der Meer. She is placed to her husband's proper left side—in the old tradition of deferring to the husband. She has her own presence, though her personality seems guarded, perhaps suspicious.
- C. Curious discoveries have been made regarding the portraits of Nicolaes and Cornelia. It has been confirmed that the portraits were painted over existing portraits, and it is now not certain that Hals painted either of the heads, only the bodies. The face of Nicolaes is not especially “characterful,” and his hand is more expressive in its strongly modeled muscularity than is his face.
- D. Frans Floris's 1558 portrait of an elderly woman, discussed earlier, seems to anticipate Hals's *Portrait of an Elderly Lady*.
- E. *Pieter van der Broecke* is an unforgettable portrait of an adventurous man, typical of the many who made Holland one of the greatest world trading powers.

Works Discussed:

Frans Hals: *Boy Holding a Skull*, c. 1626–28, oil on canvas, $36 \times 31\frac{1}{2}$ " (92.2 × 80.8 cm), The National Gallery, London, Great Britain.

Fisher Boy, c. 1630, oil on canvas, $28\frac{3}{4} \times 23\frac{3}{4}$ " (73.03 × 60.33 cm), Koninklijk Museum voor Kunsten, Antwerp, Belgium.

Isaak Abrahamsz Massa, 1626, oil on canvas, $31 \times 25\frac{1}{2}$ " (79.7 × 65.1 cm), Art Gallery of Ontario, Toronto, Canada.

Laughing Cavalier, 1624, oil on canvas, $32\frac{1}{2} \times 26$ " (83 × 67 cm), The Wallace Collection, London, Great Britain.

Malle Babbe, c. 1630–33, oil on canvas, $29\frac{1}{4} \times 25$ " (74.3 × 63.5 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Marriage Portrait of Isaac Massa and Beatrix van der Laen, c. 1622, oil on canvas, $54\frac{1}{2} \times 65$ " (140 × 166.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Merry Drinker, c. 1628–30, oil on canvas, $31\frac{1}{2} \times 26$ " (81 × 66.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Merrymakers at Shrovetide, c. 1615, oil on canvas, $51\frac{3}{4} \times 39\frac{1}{4}$ " (131.4 × 99.7 cm), The Metropolitan Museum of Art, New York City, New York.

Pieter van der Broecke, 1633, oil on canvas, $27\frac{3}{4} \times 23\frac{3}{4}$ " (70.49 × 60.33 cm), Iveagh Bequest, Kenwood, London, Great Britain.

Portrait of Cornelia Claesdr Vooght, 1631, oil on panel, $49\frac{1}{4} \times 39\frac{1}{2}$ " (126.5 × 101 cm), Frans Hals Museum, Haarlem, The Netherlands.

Portrait of an Elderly Lady, 1633, oil on canvas, $40\frac{3}{8} \times 34\frac{3}{16}$ " (102.5 × 86.9 cm), National Gallery of Art, Washington, D.C.

Portrait of Nicolaes Woutersz van der Meer, 1631, oil on panel, $50 \times 39\frac{1}{4}$ " (128 × 100.5 cm), Frans Hals Museum, Haarlem, The Netherlands.

Portrait of Jacobus Hendricksz Zaffius, c. 1611/15, oil on panel, $21\frac{1}{4} \times 16$ " (54.5 × 41 cm), Frans Hals Museum, Haarlem, The Netherlands.

Young Man and Woman in an Inn ("Yonker Ramp and His Sweetheart"), 1623, oil on canvas, $41\frac{1}{2} \times 31\frac{1}{4}$ " (105.4 × 79.4 cm), The Metropolitan Museum of Art, New York City, New York.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 4.

_____, *Frans Hals*, vol. 1: chapters 1–4; chapter 5, pp. 145–152; also, appropriate individual catalogue entries in vol. 3.

Questions to Consider:

1. Where did Frans Hals spend his entire adult life?
2. Why is it sometimes difficult to distinguish between portrait and genre in the early paintings of Frans Hals?

Lecture Seven

Frans Hals—Civic Group Portraits

Scope: During the same period covered in the last lecture, Hals painted a famous series of group portraits of the civic guard companies of Haarlem. His vivid, animated compositions and vigorous paint surface contrasted strongly with the more monotonous and crowded guard portraits by earlier artists, such as Cornelis van Haarlem. Beginning in 1616 with the *Banquet of the Officers of the St. George Militia Co.*, Hals showed a talent for organizational coherence and psychological interaction that became the standard for such group paintings. Some were posed in banquet halls and some in open-air settings, and all managed to display his flashing brushwork while preserving the sitters' dignity. Included in this lecture is Hals's earliest portrait of a civic board: *Regents of St. Elizabeth Hospital*, a type previously unknown in Haarlem.

Outline

- I. Group portraits pose compositional challenges, especially when the group has a large number of members. Hals overcame these difficulties with memorable brilliance.
 - A. To get a sense of the difficulties of group portraiture, we first look at the *Banquet of the Civic Guard at Haarlem* by Cornelis van Haarlem.
 - B. When an artist is confronted with the task of group portraiture, he has several compositional possibilities. He can line up the group members in rows to give each member similar facial prominence, but this easily leads to monotony. Seating the group around a table is more natural and interesting, but again, this also has its difficulties, as van Haarlem's portrait shows.
 - C. In this portrait, the artist had to paint as many as 22 figures, making each one recognizable. To provide variety, van Haarlem had some of the officers converse with each other, but others seem to stare into space. The artist obviously felt the need to give each man his due by carefully painting individualized faces, but that only made them separate elements, artificially combined.

II. Hals had fewer figures to pose in his *Banquet of the Officers of the St. George Militia Co.*, but that fact alone does not account for his notable advance in this genre.

- A. Hals's 12 figures are seated more comfortably, more naturally than those of van Haarlem. Only one of them is asked to turn in his seat, and he does so with ease, despite his considerable bulk. This is the figure of Nicolaes van der Meer, whose 1631 portrait we have already discussed. It can be argued that his face, in this portrait, has more character.
- B. The men in Hals's portrait look at us convincingly, as opposed to van Haarlem's painting, in which the men look toward us but do not engage us.
- C. The compositional devices of this portrait lead the viewer's eye fluidly across the scene; the figures are carefully separated into subgroups, and there is a convincing sense of space within the room.
- D. Hals's depiction of hands is always striking, and here, the men's hands are both compositional and expressive elements.
- E. The company's servant has as much character as the officers. Like some other great painters of the 17th century—for instance, Rembrandt and Velazquez—Hals does not deny dignity on account of class; on the contrary, he stresses it.

III. *Banquet of the Officers of the St. Hadrian Militia Co.* represents an extraordinary advance in complexity and vivacity without losing clarity.

- A. The men are divided into two groups, but they are not isolated; some of them interact visually and physically with one another.
- B. One of the most admired passages in the painting is the beseechingly empty glass held in front of the window, seemingly answered by the glass below it that is being offered by the servant pouring wine. This detail underscores the consumption that marked such banquets, which could last as long as a week.
- C. Perhaps the most interesting result of the changes and innovations in this painting is that the viewer now feels a virtual part of the company.

D. The sequel to this painting is a later *Banquet of the Officers of the St. George Militia Co.* Its background of crisscrossed draperies and the more dominant diagonals of sashes and furled banners lend the painting a very abstract, decorative quality. This is countered to some degree by the standing ensign and the brilliantly conceived Captain de Wael, who is animated by his speaking mouth and his inverted wineglass. A remarkable figure in this painting is Captain Nicolaes Le Febure. Through placement, Hals disguises the fact that he is a dwarf, preserving his dignity.

IV. *Officers and Sergeants (Subalterns) of St. Hadrian's Militia Co.* is the first of Hals's militia portraits to be painted out-of-doors, giving Hals the opportunity to spread the members out across the huge canvas, which is 11 feet wide.

- A. Hals's treatment of the men's collars and sashes has ripened into a technical tour-de-force. He provides the right group with a compensation for the left group's magnificent unity and regally commanding figure of Colonel Loo: He turns the complex knot of Captain van Horn's golden-orange sash into one of the most fantastic explosions of color and brushwork to be found in Dutch painting.
- B. Hals placed his own self-portrait in *Officers and Sergeants of the St. George Militia Co.* That one of art history's greatest portrait painters left only two self-portraits that we know of—in striking contrast to Rembrandt's dozens—is astonishing.

V. *Regents of St. Elizabeth Hospital* stands at the pivot point in Hals's career, when his long series of civic guard portraits drew to a close. The regents were not gathered to enjoy a banquet but to conduct a serious meeting. The poses and their integration into the composition are superb inventions.

- A. The hand of the regent who dominates the group marks and animates the center of the picture. This is a Halsian miracle of brushwork: The hand is at once at rest and in motion. Its contours literally vibrate while the little finger slips over the table edge. Indeed, all the men's hands—their shapes, their rhythms, the total pattern—are worked into the whole of the composition.
- B. This portrait of the St. Elizabeth regents reflects the evolution of Dutch society at mid-century, from the perilous days of rebellion

and war into a prosperous nation of concerned governance, conscious of world esteem.

Works Discussed:

Cornelis van Haarlem: *Banquet of the Civic Guard at Haarlem*, 1583, oil on panel, 4' 4½" × 7' 7" (135 × 233 cm), Frans Hals Museum, Haarlem, The Netherlands.

Frans Hals: *Banquet of the Officers of the St. George Militia Co.*, 1616, oil on canvas, 5' 8¼" × 10' 6¾" (175 × 324 cm), Frans Hals Museum, Haarlem, The Netherlands.

Banquet of the Officers of the St. Hadrian Militia Co., c. 1627, oil on canvas, 6' × 8' 9" (183 × 266.5 cm), Frans Hals Museum, Haarlem, The Netherlands.

Banquet of the Officers of the St. George Militia Co., 1627, oil on canvas, 5' 9¾" × 8' 8" (179 × 257.5 cm), Frans Hals Museum, Haarlem, The Netherlands.

Officers and Sergeants of the St. George Militia Co., 1639, oil on canvas, 7'1" × 11' 8" (218 × 421 cm), Frans Hals Museum, Haarlem, The Netherlands.

Officers and Sergeants (Subalterns) of St. Hadrian's Militia Co., 1633, oil on canvas, 6' 8" × 11' (207 × 337 cm), Frans Hals Museum, Haarlem, The Netherlands.

Regents of St. Elizabeth Hospital, 1641, oil on canvas, 5' × 8' 2" (153 × 252 cm), Frans Hals Museum, Haarlem, The Netherlands.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 4.

_____, *Frans Hals*, vol. 1: chapter 2, pp. 39–49; chapter 3, pp. 68–71; chapter 5, pp. 134–140; catalogue entries in vol. 3.

Questions to Consider:

1. Why were the civic guard portraits unique to Holland?
2. What was the main challenge in painting a group portrait with many figures?

Lecture Eight

Frans Hals—Later Portraits

Scope: As Hals aged, he lost none of his astonishing skill, but he became more penetrating in his characterizations of his sitters. As always, he seems never to have repeated a pose exactly, finding a new inflection for each painting. Dutch clothes were predominantly black in this period, and Hals created an endless range of blacks. Near the end of his life, he painted a pair of portraits of the male and female governors of the Old Men's Almshouse in Haarlem, masterpieces not only of rich black paint but of Hals's expression of the strength and fragility of the human beings who posed for him.

Outline

- I. The legacy of the later portraits of Hals is one of continuing bravura, ever more concise and expressive, and a deepening of his penetration into the minds and personalities of his sitters. His portraits may *sometimes* flatter; they *always* reveal.
 - A. *Claes Duyst van Voorhout* has the confidence of a burgomaster and the swagger of a brewer (which he was), while his paunch and rosy cheeks suggest that he enjoyed his product.
 - B. *Willem van Heythuyzen* is a full-length portrait in a small format that has almost no parallel in Hals's work.
 1. In giving his sitter a real interior, complete with table and landscape painting, Hals further departed from his usual practice. One may assume that the patron requested it.
 2. The cross-legged pose that Heythuyzen adopts was considered undignified by conservatives. Again, we may presume that Heythuyzen suggested it.
 3. A small format could lead to such informalities and could result in looser brushwork, but Hals did not need an excuse for such painterly shorthand; note how his brush has flowed over the sitter's boots.
 - C. *Willem Coymans* depicts a member of one of Holland's wealthiest merchant families; the family originated in Antwerp, moved to Amsterdam, then settled in Haarlem.

1. The sitter's pose is one that Hals was the first to use for single figures (in the portrait of Isaac Massa): turned, with one arm over the back of a chair.
2. Coymans's snappy personality, edged with arrogance or, at least, complacency, is based on the angularity of the pose—an angularity that is echoed in Coymans's clothing. The lack of finials on the chair creates a feeling of expansiveness and of Coymans's unconfined command of the space.

D. This portrait can be compared to *Portrait of a Young Man*, in which the pose is the same, but the expressive effect is quite different.

1. This young man is physically and temperamentally dissimilar from Coymans. He is conservatively dressed. His pleasant, pudgy face looks at us without condescension. While Coymans's elbow is placed off center to the left, this young man's elbow is nearly centered; his portly arm is wedged between the finials on his chair.
2. Hals has made the same pose produce two very different images. This inventiveness is at the heart of his genius.

E. Toward the end of the 1640s, Hals painted a spectacular pair of portraits of a married couple that have escaped the usual fate of being separated and sold to different collectors and museums. This couple remains together in Cincinnati at the Taft Museum.

1. *Seated Man Holding a Hat* shows the man's hat as an essential part of the structure of the picture. The man's foreshortened hand expresses confidence and competence. But only when we see his wife next to him can we fully grasp the satisfying completeness of Hals's concept. Their bodies are posed so that they are turned slightly toward each other, and the inner contour of each slopes toward the other, forming a *V* that makes them inseparable.
2. *Seated Woman Holding a Fan* plays the gently angular contour of the wife's body in a kind of counterpoint to the full contour of her husband's. But their affability and mutuality is what remains in our memories.

F. In Hals's later works, such as *Portrait of a Man*, from the early 1650s, the artist often posed his sitters turning toward the front, giving them an immediacy that is distinct from his earlier works.

The painting is predominantly black; Van Gogh was known to have commented, “Frans Hals has no less than 27 blacks.”

G. *Vincent Laurensz van der Vinne*, whose portrait Hals painted, was a Haarlem artist who studied with Hals. His status as a student and friend of Hals’s explains the lack of careful finish of the painting, which in turn, led to its immense popularity with later artists, who often copied it.

II. The Old Men’s Almshouse in Haarlem is today the Frans Hals Museum. The two great pictures that cap Hals’s career, the portraits of the male and female governors of that almshouse, remain in the building for which they were painted.

A. *Governors of the Old Men’s Almshouse* shows the five regents and their servant so simply grouped, so naturally composed that one tends not to think about how they are placed.

1. As always with Hals, the hands are critical compositional and expressive members.
2. The composition of this portrait is designed like a crescendo, from quiet dark to vibrant white and red.
3. The heads are remarkable in the diversity of appearance and expression. One of the regents draws our attention because of his tired expression, his uncoordinated appearance, and his uncertain posture; he looks as if he might have suffered a stroke. Hals is not mocking him; both painter and sitter have mustered all the dignity they can.

B. Each of Hals’s portraits is an invention—a complex one. Remember, an artist would not gather all the participants of his group portraits *en masse* while he painted each one. For this painting, Hals surely watched his subjects during a meeting or as they sat at table, then painted individual portraits of the sitters one at a time, later incorporating each sitter into the group setting.

C. *Lady Governors of the Old Men’s Almshouse* is perhaps more penetrating and more memorable than its companion, partly because of the reductive approach Hals takes.

1. The female governors are arranged in an ascending line of heads. Their simple arrangement means that our attention is engaged immediately by their hands, their very large collars, and their faces.

2. The array of hands serves to connect the figures but mostly to express individuality. The hands act in concert with the facial expressions. Van Gogh said that he “especially admired the hands by Rembrandt and Hals.”
3. Despite the fact that the hands of the standing governor are motionless, their contours vibrate. The same is true of her collar and her face, which is painted with a fluid, broken brush that seems to mix air and light together with the pigments, giving us an undoubted and unforgettable likeness, but infusing it with a sense of mortality.

III. Hals's last works, like everything in his career, offer the opportunity to revel in pure painting at a level of virtuosity seldom equaled and with a cast of characters that continues to speak to us. Hals painted more than 300 portraits without ever appearing to repeat himself.

Works Discussed:

Frans Hals: *Claes Duyst van Voorhout*, early 1630s, oil on canvas, $31\frac{3}{4} \times 26"$ (80.6 × 66 cm), The Metropolitan Museum of Art, New York City, New York.

Governors of the Old Men's Almshouse, 1664, oil on canvas, $5' 7\frac{1}{4} \times 8' 3\frac{3}{4}"$ (172.3 × 256 cm), Frans Hals Museum, Haarlem, The Netherlands.

Lady Governors of the Old Men's Almshouse, 1664, oil on canvas, $5' 6\frac{1}{2} \times 8' 1\frac{1}{4}"$ (170.5 × 249.5 cm), Frans Hals Museum, Haarlem, The Netherlands.

Portrait of a Man, early 1650s, oil on canvas, $43\frac{1}{2} \times 34"$ (110.5 × 86.4 cm), The Metropolitan Museum of Art, New York City, New York.

Portrait of a Young Man, 1646–48, oil on canvas, $26\frac{1}{4} \times 21\frac{3}{4}"$ (68 × 55.4 cm), National Gallery of Art, Washington, D.C.

Seated Man Holding a Hat, c. 1648–50, oil on canvas, $43\frac{1}{4} \times 32\frac{1}{2}"$ (109.9 × 82.6 cm), Taft Museum of Art, Cincinnati, Ohio.

Seated Woman Holding a Fan, c. 1648–50, oil on canvas, $43\frac{1}{4} \times 32\frac{1}{2}"$ (109.9 × 82.6 cm), Taft Museum of Art, Cincinnati, Ohio.

Vincent Laurensz van der Vinne, c. 1655, oil on canvas, $25\frac{1}{4} \times 19"$ (64.7 × 48.9 cm), Art Gallery of Ontario, Toronto, Canada.

Willem Coymans, 1645, oil on canvas, $30\frac{1}{4} \times 25"$ (77 × 64 cm), National Gallery of Art, Washington, D.C.

Willem van Heythuyzen, c. 1637–39, oil on panel, 18×14½" (46.5×37.5 cm), Musées Royaux des Beaux-Arts, Brussels, Belgium.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 4.

_____, *Frans Hals*, vol. 1: chapter 5, pp. 112–134; chapters 6–7; catalogue entries in vol. 3.

Questions to Consider:

1. In painting the *Seated Man* and *Seated Woman*, how did Hals relate the two pictures to each other?
2. How do the civic portraits of the *Governors* and the *Lady Governors of the Old Men's Almshouse* differ from Hals's early group portraits?

Lecture Nine

Town and City

Scope: This is the first lecture devoted to the most inclusive category of Dutch painting—*genre painting*, scenes of everyday life. This lecture is devoted to paintings of public places in town and city, both exteriors and interiors, focusing on Haarlem and Amsterdam. Distant views of both of those cities are seen, as are canals, but churches dominate. Specialists in the rendering of churches, more often interior views, included Gerrit Berckheyde and Pieter Saenredam. The large church of St. Bavo's in Haarlem was one of the most frequently painted, both for its architectural features and as a setting for the townspeople. Saenredam also painted an important record of *The Old Town Hall of Amsterdam*.

Outline

- I. In art history, *genre painting* means “scenes and subjects from everyday life,” a meaning the term acquired by 1873 and that became shorthand for every sort of subject *other* than portraiture, still life, and history painting.
- II. Within genre painting are numerous subcategories. Public life, the subcategory with which we begin this study of Dutch genre painting, included canals and churches, the latter attracting painters who specialized in architectural subjects. Haarlem, one of the first great centers of Dutch painting, is the site of most of the works discussed in this lecture.
 - A. *View of Haarlem from the Noorder Buiten Spaarne* was painted by Hendrick Cornelisz. Vroom (1566–1640). There is a sober charm to Vroom’s compositions and gray-brown palette.
 - B. *View of a Dutch Canal*, by Job Berckheyde (1630–93), is probably an imaginary scene—the symmetrical view from a bridge is not usual in Dutch town paintings.
 - C. Gerrit Berckheyde (1638–98), the younger brother of Job, studied with his brother and Frans Hals. Gerrit is better known than Job and more apt to record actual scenes, though he was not averse to rearranging the elements.

1. His *View of St. Bavo's, Haarlem*, emphasizes the massiveness of the church.
2. Once a Roman Catholic Church, St. Bavo's (or the Grote Kerk) became Protestant after Haarlem was retaken by William of Orange in 1578. The church escaped iconoclastic destruction when the mayor prudently ordered it closed during the iconoclastic riots of 1566.
3. Gerrit only occasionally painted church architecture.

D. Pieter Saenredam (1597–1665) was the first Dutch artist to specialize in making faithful representations of specific church interiors. He made detailed compositional drawings that would later—sometimes much later—become models for paintings. His *Interior of the Church of St. Bavo in Haarlem* is unusual for its limited views. The view between the massive gray pillars—which the perspective has exaggerated in size—is obviously intended to frame the two organs.

1. Calvinism had little use for organ music, but prominent music lovers in the city petitioned the town council (not the church authorities) for the organ to be played every day. The petition referred to the organ as the “jewel of the church,” which is certainly visually true in this painting.
2. Saenredam’s *Choir of St. Bavo's Church* is a very different-looking painting than the preceding, although it is much more typical of Saenredam’s style. Note its precise but unusual perspective designs; large areas of pure, quietly subtle tonalities; and the fewest possible number of figures, whose scale seems exaggeratedly diminished so that one can miss them at first. His finely attuned geometric sensibilities have prompted some to speak of Saenredam as Mondrian’s precursor; however, purity of form and abstraction of form are not the same.

E. Gerrit Berckheyde’s *Interior of the Grote Kerk, Haarlem*, provides a view from the front of St. Bavo’s with a focus on the congregation.

F. Jacob van Ruisdael (c. 1628/29–82) was Holland’s greatest landscape specialist. His *View of Amsterdam* has an unusual vertical format that enhances our sense of entry into the painting and unifies the landscape and cityscape elements.

G. Jan van der Heyden's (1637–1712) *View of Oudezijds Voorburgwal with the Bierkaai and Oude Kerk in Amsterdam* shows a view of one of Amsterdam's oldest canals from the Beer Quay. The scene is described with care but brought to life by a lovely, lucid palette.

H. Emanuel de Witte (c. 1617–92) specialized in church interiors. His *Interior of the Nieuwe Kerk, Amsterdam*, is striking for its light-filled interior, not bright, but dappled, airy, and enchanting. Only gradually does our attention turn to the figures in the painting, who are numerous but assigned to the edges of the picture.

I. The clear light that glows off the façade of the arcaded stone building in Saenredam's *The Old Town Hall of Amsterdam* seems to illumine the whole picture. The rib of a whale above the left arch of the Court of Justice reminds us of the Dutch arctic whaling expeditions that began in 1612 and expanded greatly in mid-century, increasing Holland's wealth. The rib may also be appropriate to the Court of Justice in its allusion to the biblical story of Jonah and the whale, in which Jonah passed from sin to redemption in the whale's belly.

1. Saenredam's inscription, found on a low canopy, reminds us that his drawings were tinted with watercolor, so that he had a complete record for the later painting.
2. After the Town Hall was destroyed by fire in 1651, Saenredam's drawing of 1641 served to bring the original building back to life in his painting of 1657. A year later, the city fathers bought the painting to hang in the new Town Hall as a memento.

Works Discussed:

Gerrit Berckheyde: *Interior of the Grote Kerk, Haarlem*, 1673, oil on panel, $23\frac{3}{4} \times 33"$ (60.8 × 84.9 cm), The National Gallery, London, Great Britain.

View of St. Bavo's, Haarlem, 1666, oil on canvas, $23\frac{3}{4} \times 33\frac{1}{4}"$ (60.33 × 84.46 cm), private collection.

Job Berckheyde: *View of a Dutch Canal*, 1666, oil on panel, $17 \times 15\frac{1}{4}"$ (43.5 × 39.3 cm), Mauritshuis, The Hague, The Netherlands.

Jan van der Heyden: *View of Oudezijds Voorburgwal with the Bierkaai and Oude Kerk in Amsterdam*, c. 1670, oil on panel, $16\frac{1}{4} \times 20\frac{1}{2}$ " (41.4 × 52.3 cm), Mauritshuis, The Hague, The Netherlands.

Jacob van Ruisdael: *View of Amsterdam*, c. 1660, oil on canvas, $20\frac{1}{2} \times 17$ " (52.07 × 43.18 cm), Museum of Fine Arts, Budapest, Hungary.

Pieter Jansz. Saenredam: *Choir of St. Bavo's Church*, 1660, oil on panel, $27\frac{1}{2} \times 21\frac{1}{2}$ " (69.85 × 54.61 cm), Worcester Art Museum, Worcester, Massachusetts.

Interior of the Church of St. Bavo in Haarlem, 1636, oil on panel, $37\frac{1}{4} \times 22\frac{1}{4}$ " (95.5 × 57 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Old Town Hall of Amsterdam, 1657, oil on panel, $25\frac{1}{4} \times 32\frac{1}{2}$ " (64.5 × 83 cm), Rijksmuseum, Amsterdam, The Netherlands.

Hendrick Cornelisz. Vroom: *View of Haarlem from the Noorder Buiten Spaarne*, c. 1625, oil on canvas, $23\frac{3}{4} \times 47\frac{3}{4}$ " (61 × 122.5 cm), Frans Hals Museum, Haarlem, The Netherlands.

Emanuel de Witte: *Interior of the Nieuwe Kerk, Amsterdam*, 1657, oil on canvas, $34\frac{1}{2} \times 40\frac{1}{2}$ " (87.63 × 102.87 cm), Timken Museum of Art, San Diego, California.

Further Reading:

Liesbeth M. Helmus, ed., *Pieter Saenredam: Paintings and Drawings by the 17th-Century Master of Perspective*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 12.

Questions to Consider:

1. What was Pieter Saenredam's working method?
2. In Saenredam's *Old Town Hall, Amsterdam*, what is painted above the façade arcade and what is its significance?

Lecture Ten

Daily Life in the Town

Scope: The public places in which the daily lives of the Dutch were acted out included inns, taverns, and brothels; the establishments of barbers and doctors; and the shops or stalls of bakers, grocers, and dealers in fish and meat. The first category was especially popular as a subject for art because it offered the potential for humor and sexual innuendo, as much enjoyed then as now. The Haarlem painter Judith Leyster, rare as a female artist and because she made so few works before marriage, painted a drinking scene with a somber moral, *The Last Drop (Gay Cavaliers)*, while the popular Adriaen van Ostade painted a vast number of tavern and inn scenes, in which poverty is attractively spruced up for the buyer. Brothel scenes may at first appear innocent until looked at more closely. Many “doctors” were quacks and a favorite subject of satire. The winsome children in Job Berckheyde’s *The Bakery Shop* are charming, but this painting also holds deeper meaning.

Outline

- I. The peasant scenes of Adriaen Brouwer (c. 1605–38) usually take place in or near taverns.
 - A. Brouwer was Flemish but worked in Amsterdam and Haarlem during the mid-1620s. He established there the genre of lowlife painting that became popular in Dutch art. He painted on small panels with a quick brush dipped in earth colors and left many paintings from his brief life.
 - B. His *Peasant Brawl* is unusual for its prominent landscape setting, which also offers a light-toned contrast to his usual beer- and tobacco-colored palette. Brouwer’s peasants are among the most boorish creations of any painter.
- II. Judith Leyster’s *The Last Drop (Gay Cavaliers)*, with its *vanitas* symbols, has a moralizing quality, but the artist’s emphasis is on pleasure rather than sin. This is typical of Leyster’s small genre paintings, as is the glowing, light-red costume of the standing figure.

The vivacity and sheer loveliness of this work make us regret her voluntary abandonment of painting after marriage.

III. Adriaen van Ostade (1610–85) was probably a pupil of Frans Hals but was much more influenced by Brouwer.

- A.** The painting of the half-lights of the shadowed interior in his *Peasants in an Inn* indicates the influence of Rembrandt. The nuanced handling of the dimly lit area is admirable. Ostade paints a scene of *picturesque* poverty, a cheerful gloss on poverty that takes hold in the 17th century and would have a long afterlife.
- B.** *Peasants Playing Gallet Outside an Inn* is a stunning watercolor, a medium many artists used for both preparatory and finished works and valued by collectors, although the admiration for drawings and watercolors as finished works began in earnest only in the 16th century. This particular watercolor is famous among connoisseurs.
 - 1.** Contemporaries may have seen a moralizing content in this painting: Carefree enjoyment, for example, was seen as idleness.
 - 2.** But Ostade seems more interested in sharing the pleasure of his peasants than in censuring them.

IV. Frans van Mieris's (1635–81) *Brothel Scene* is so beautifully painted and so appealingly presented by the gentle wooing of the central couple that we only gradually realize that it is a brothel scene.

- A.** The coupling dogs were once painted over; the lute hanging on the wall is an obligatory reference to amorous subjects.
- B.** Another brothel scene is Gerard ter Borch's *The Dashing Officer*, a subtly inflected narrative. A soldier offers a young woman coins; her downward glance is not coquettish but almost indecisive. The delicacy of ter Borch's rendering of her expression is touching. The soldier is not a caricature of lust. Note his great spurred boot only inches away from the woman's tiny shoe.

V. Adriaen van Ostade's *The Village Barber-Dentist Extracts a Tooth* shows a subject popular among northern painters, especially the Dutch.

- A.** This painting is some 40 years earlier than the other Ostade paintings we have discussed and, therefore, different in style.

- B. Both the extroversion of the actors and the quick brushwork in some parts are closer to the work of Adriaen Brouwer, whom Ostade met in Frans Hals's studio.
- C. Unlike Brouwer, however, Ostade's figures are small in comparison to the space. Already, Ostade is interested in the shadowy upper reaches of the room, but there is stronger contrast between light and dark, suggesting the influence of the Dutch followers of Caravaggio.

VI. Gerard Dou (1613–75) was a founder of the *fine painters* school of painting in Leiden around mid-century.

- A. Dou's goal was highly imitative art, and he perfected a practically invisible brush stroke that enhanced his illusionistic effects. Combined with its skillful lighting effects, this is the sort of painting that often impresses collectors, then and now.
- B. *The Doctor* is one of Dou's most evocative works. To give the scene illusionistic immediacy, the artist painted the bottom part of the picture as if it were window, with a sill and drawn curtain, revealing a shadowed room inside. The doctor, wearing a rather fantastic costume, which suggests that he is a quack, examines a flask of urine to test for pregnancy. An open birdcage symbolizes lost virginity.

VII. Quirijn Brekelenkam (c. 1620–68) specialized in workshop interiors and tradesmen's stalls, making his art informative about the commercial life of the day. We see, for example, a directness of contact with the viewer in *A Fishmonger*.

- A. Another commercial scene is *The Bakery Shop* by Job Berckheyde. This seemingly everyday scene may contain deeper meaning: The giant loaf was a kind of bread baked around St. Nicholas Day, and the bread itself might symbolize the biblical manna from heaven and the bread of the Christian Eucharist.
- B. Once again, we note the moralizing possibilities in a painting that, first and foremost, is simply pleasing.

Works Discussed:

Job Berckheyde: *The Bakery Shop*, c. 1680, oil on canvas, $18\frac{3}{4} \times 15\frac{1}{2}$ " (47.9 × 39.4 cm), Allen Memorial Art Museum, Oberlin, Ohio.

Gerard ter Borch: *The Dashing Officer*, c. 1662–23, oil on canvas, 26½×21½" (68×55 cm), Musée du Louvre, Paris, France.

Adriaen Brouwer: *Peasant Brawl*, c. 1625–26, oil on panel, 10×13¼" (25.5×34 cm), Mauritshuis, The Hague, The Netherlands.

Quirijn Brekelenkam: *A Fishmonger*, c. 1667, oil on panel, 11½×10" (29.2×25.4 cm), location unknown.

Gerard Dou: *The Doctor*, 1653, oil on panel, 19¼×14¼" (48.9×36.2 cm), Kunsthistorisches Museum, Vienna, Austria.

Judith Leyster: *The Last Drop (Gay Cavaliers)*, c. 1639, oil on canvas, 35×29" (89.1×73.5 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Frans van Mieris the Elder: *Brothel Scene*, 1658, oil on panel, 16¾×13" (42.8×33.3 cm), Mauritshuis, The Hague, The Netherlands.

Adriaen van Ostade: *Peasants in an Inn*, 1662, oil on panel, 18½×15¼" (47.5×39 cm), Mauritshuis, The Hague, The Netherlands.

Peasants Playing Galley Outside an Inn, 1677, watercolor, 10×15" (25.8×38.1 cm), British Museum, London, Great Britain.

The Village Barber-Dentist Extracts a Tooth, c. 1630–35, oil on panel, 13¼×16" (33.66×40.64 cm), Kunsthistorisches Museum, Vienna, Austria.

Further Reading:

Ronni Baer and Arthur Wheelock, *Gerard Dou, 1613–1675: Master Painter in the Age of Rembrandt*.

Quentin Buvolet, *Frans van Mieris the Elder, 1635–1681*.

Wayne Franits, *Dutch Seventeenth-Century Genre Painting*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 123–137, 158–169.

Peter C. Sutton, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. XIII–LXI *passim* and the catalogue entries as applicable.

Questions to Consider:

1. Were Dutch painters of peasant or lowlife scenes themselves from the lower classes? Discuss the work of one or two painters as examples.
2. What was the *fine painter* school of art, and what city was it associated with?

Lecture Eleven

Daily Life in the Home

Scope: In the Dutch home, artists found a rich and appealing setting for all sorts of scenes. Homes might be of the poor or the lower working class, such as we see in Jan Molenaer's *The Five Senses: Smell* or ter Borch's *Young Boy Ridding his Dog of Fleas*. Or the residents might be well enough off to have servants, as in Vermeer's *The Milkmaid*. Often, we are in wealthier homes with elegantly dressed women, for example, ter Borch's *The Apple Peeler* or Gabriel Metsu's *Lady Reading a Letter*. But almost all of these scenes carry deeper meaning than the action of the picture usually suggests to the modern viewer. The insistently moralizing Dutch painter and his audience found eroticism in foodstuffs (Jan Steen, *Girl Eating Oysters*) and pets (Frans van Mieris the Elder, *Teasing a Puppy*) and in "love-sickness" treated by a quack doctor on a house call (Steen, *The Doctor's Visit*).

Outline

- I. The home was, in a sense not known elsewhere in Europe in the 17th century, the core of Dutch life. It was consciously seen as a microcosm of the state, the bedrock of Dutch society. The Dutch believed that a clean home could counter the dangers of materialism, just as the virtues of frugality, sobriety, humility, and piety could cleanse the material aspects of life.
 - A. Quirijn Brekelenkam's *Saying Grace* shows one of the domestic virtues: piety. The painting is not sentimental, as the same subject would become in the 19th century.
 - B. Gerard ter Borch's gentle and sensitive *Young Boy Ridding his Dog of Fleas* is about cleanliness and the home and diligence. The concern with fleas and lice is the subject of many paintings.
 - C. Jan Molenaer's *The Five Senses: Smell* is one of a series of small paintings about the senses. It would be hard to imagine a more pungently painted evocation of smell. Molenaer chooses a lowlife setting for his broad humor.

D. Jan Steen's (c. 1626–79) *Girl Eating Oysters* is one of Steen's best-known paintings. Then as now, oysters were thought to be an aphrodisiac. The girl looks directly and meaningfully at us in this emblem of sexual appetite.

II. Johannes Vermeer's (1632–75) *The Milkmaid* provides an appetizer for our later discussion of Vermeer's work.

- A.** This is one of Vermeer's most renowned masterpieces and embodies that particular aura of Vermeer—a sense of a place just beyond our reach. The brushwork that Vermeer uses in the figure of the milkmaid, pouring milk in a kitchen, and in the still life on the kitchen table is truly breathtaking.
- B.** The milkmaid's contour is not drawn with a dark line but first with shorter strokes of color, then with a seemingly continuous thin stroke of white paint that stresses her silhouette while giving it luminosity. When the dark, full contour of her figure is studied against the light wall, the contrast is vibrant.
- C.** Objects in the kitchen have a presence; they are painted with smaller dots of paint in both the local color and brighter highlights that create an illusion of sparkling light, worthy of gold but lavished on kitchen objects. Vermeer's smaller strokes are as dazzlingly complex and dynamic as any of the broader brushstrokes of Hals or Rembrandt.

III. Gerard ter Borch's *The Apple Peeler* shows a wealthy woman paring an apple and a little girl looking wide-eyed at her mother. Some have suggested that the ripening fruit in the bowl may symbolize the spoiling of children, who have been forced into adulthood too early. According to Simon Schama, Dutch children "were more cherished than in any other previous European culture," and they play a large part in Dutch art.

IV. There are countless paintings of doctors' visits to the home and most follow a similar pattern. Jan Steen's *The Doctor's Visit* is one of the best known. In this painting, the patient's condition—pregnancy—is underscored by various symbolic objects. The doctor is identified as a quack by his 16th-century-style costume borrowed from the Italian Commedia dell'Arte, which first appeared on the Dutch stage around 1660.

V. Frans van Mieris the Elder's *Teasing a Puppy* is another painting of sexual attraction but not a brothel scene. In 1717, the earliest known owner of this work identified the man teasing the puppy and the woman restraining him as Mieris and his wife.

VI. Letter writing and reading are constant themes in Dutch art, and today, we find them almost irresistibly tantalizing in what they keep to themselves.

- A. Ter Borch's *Woman Writing a Letter* is one of his subtlest and most absorbing works. It is very small and very precious. Seldom has the act of writing a heartfelt, deeply pondered letter been better expressed in painting.
- B. The fine, carefully detailed brushwork of Gabriel Metsu (1629–67) owes most to Dou, to whom he may have been apprenticed. His *Gentleman Writing a Letter* and his *Lady Reading a Letter* are his masterpieces and among the glories of Dutch genre painting.
 - 1. The gentleman is rich and worldly, as suggested by the globe in his room.
 - 2. A tempestuous seascape in the lady's room suggests the separation of the couple and can also be interpreted as a symbol of the uncertainty of love. The lady has dropped a thimble, indicating some disorder, while her cast-off shoe has erotic overtones in Dutch imagery. The mirror above her head is a warning against vanity, while the dog is a symbol of fidelity.

Works Discussed:

Gerard ter Borch: *The Apple Peeler*, c. 1661, oil on canvas mounted on panel, $14\frac{1}{4} \times 12"$ (36.2 × 30.48 cm), Kunsthistorisches Museum, Vienna, Austria.

Woman Writing a Letter, c. 1655, oil on panel, $15\frac{1}{4} \times 11\frac{1}{2}"$ (38.74 × 29.21 cm), Mauritshuis, The Hague, The Netherlands.

Young Boy Ridding his Dog of Fleas, c. 1665, oil on canvas, $13\frac{1}{2} \times 10\frac{1}{2}"$ (34.29 × 26.67 cm), Alte Pinakothek, Munich, Germany.

Quirijn Brekelenkam: *Saying Grace*, 1648, oil on panel, $16 \times 21\frac{1}{2}"$ (40.64 × 54.61 cm), Musée du Louvre, Paris, France.

Gabriel Metsu: *Gentleman Writing a Letter*, c. 1662–65, oil on canvas, $20\frac{1}{2} \times 15\frac{3}{4}"$ (52.07 × 40.01 cm), National Gallery, Dublin, Ireland.

Lady Reading a Letter, c. 1662–65, oil on canvas, 20½× 15¾" (52.07× 40.01 cm), National Gallery, Dublin, Ireland.

Frans van Mieris the Elder: *Teasing a Puppy*, 1660, oil on panel, 10¾× 7¾" (27.5× 20 cm), Mauritshuis, The Hague, The Netherlands.

Jan Molenaer: *The Five Senses: Smell*, 1637, oil on panel, 7½× 9½" (19.5× 24.3 cm), Mauritshuis, The Hague, The Netherlands.

Jan Steen: *The Doctor's Visit*, c. 1660, oil on panel, 23½× 19" (59.69× 48.26 cm), Mauritshuis, The Hague, The Netherlands.

Girl Eating Oysters, c. 1658–61, oil on panel, 8× 5¾" (20.32× 14.61 cm), Mauritshuis, The Hague, The Netherlands.

Johannes Vermeer: *The Milkmaid*, c. 1658–60, oil on canvas, 17¾× 16" (45.09× 40.64 cm), Rijksmuseum, Amsterdam, The Netherlands.

Further Reading:

Quentin Buvolet, *Frans van Mieris the Elder, 1635–1681*.

Wayne Franits, *Dutch Seventeenth-Century Genre Painting*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 123–137, 158–169.

Peter C. Sutton, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. XIII–LXI *passim* and the catalogue entries as applicable.

Arthur K. Wheelock, et al., *Gerard ter Borch*.

Questions to Consider:

1. What may have influenced Dutch painters to paint the interiors of Dutch homes so frequently?
2. What did the theme of letter writing convey?

Lecture Twelve

Music and the Studio

Scope: Music and art are important genre subjects; indeed, music was a preoccupation of Dutch art. We have realistic depictions of single musicians (Terbrugghen, *Singing Lute Player*) and duets (ter Borch, *The Concert*), as well as dancing lessons and music lessons (Metsu, *Woman by a Virginal*). Romantic and erotic connotations are almost invariable in musical subjects. Artist's studios are frequently painted but should not always be taken literally because they, too, are used to carry other meanings. Still, they are packed with information about painting and sculpture, with tools and models and other objects for painting (Steen, *The Drawing Lesson*), and they are often very lyrical (Ostade, *Painter in his Studio*).

Outline

- I. Many painters depicted musicians and dancers, singly, in pairs, or in groups, life-size or in small format.
 - A. Terbrugghen's *Singing Lute Player* is one of his best-known paintings, the lighting and subject of which depend on Caravaggio's example. The artist's years in Rome introduced him to the subject in the early paintings of Caravaggio and the many copies and variants by other artists.
 - B. The earliest dancing painting of Pieter Codde (1599–1678)—*The Dance Lesson*—is not typical of Codde in that it shows dance instruction rather than a dance party.
 - C. Jan Molenaer's *The Duet* is a lovely painting of a couple playing a duet, a favorite subject of Molenaer. The couple must be understood as husband and wife because, for Molenaer, the duet expressed marital fidelity. The wife holds a pipe, viewed since antiquity as a phallic symbol, while her husband plays a lute, the equivalent female symbol.
 - D. Metsu's *Woman by a Virginal* may be an erotic musical painting, but it is one with a twist, provided by the interesting equality between the man and the woman. The virginal's lid bears an

inscription from Psalm 31:1 that supports this interpretation. Thus, the painting is one of dignified courtship, rather than leering seduction.

- E. Emanuel de Witte's *Interior with Woman at a Clavichord* shows the artist to be as at home in the evocative half-lights of a domestic interior as he was when he painted the glowing interior of the New Church in Amsterdam, discussed in an earlier lecture.
 - 1. The woman's clavichord music might be a prelude to love, given that we can just make out a gentleman in the canopied bed.
 - 2. Vermeer's influence is suggested by the mirror above the clavichord, reflecting the forehead of the woman at the keyboard. This passage parallels a similar one in Vermeer's *Music Lesson*, which we will see in another lecture.
- F. Ter Borch's *The Concert* evokes the sound of the musical instrument through the cellist's costume, painted with colors we can almost hear. Late in the 19th century, a restorer, attempting to resuscitate the badly preserved background of this painting, changed the sex of the male harpsichordist, substituted a gown, and gave the figure his wife's features.

- II. Turning to the subject of artists and studios, we note that Michael Sweerts's *Self-Portrait* has an Italianate appearance, but it was painted in the Netherlands, possibly in Amsterdam. The elaborate planning and the relative rarity of self-portraits with hands not reversed by a mirror is probably why some have doubted that this is a self-portrait. The portrait is given life and immediacy by the freely brushed, moving contour of his elegant hair, the slightly parted lips, and the momentary pose of his painting hand.
 - A. Molenaer's *The Artist's Studio* is an amusing and instructive look into the artist's world. A group of people gathers around an old musician—a common theme of Molenaer. The artist and his models are taking a break. It is hard to understand why the artist would need to pose all these figures at the same time to realize his composition. He could have worked out his composition from previously made drawings of each figure.
 - B. Adriaen van Ostade's *Painter in his Studio* is a wonderfully evocative painting, full of carefully recorded studio practice combined with a large dollop of picturesque fantasy.

1. The room is cluttered with various objects that can serve as models, including a plaster cast of a classical mask that has been abandoned on the floor. (This is a common inclusion in realistic painting—the classical world acknowledged but ignored.)
2. What gives the painting a magical feeling of contentment is the light in all its variety. It is a tonal painting, conceived in earth tones, enlivened by light. The only strong note of color is the artist's red beret, focusing our attention on his attention.

C. Jan Steen's *The Drawing Lesson* shows a young woman receiving instruction in drawing from a serious and sophisticated master.

1. In this gem of a painting, we once again see the necessary collection of artistic objects used by the artist in his craft.
2. But this artist has not neglected classical taste. Standing on the table is a plaster cast of a male nude derived from Italian Renaissance art.
3. The true charm of this painting lies in the figures of the painter (who may be Steen himself), the girl student, and a boy looking on. Steen could not resist painting a moral: All the “still life” objects in the lower right corner are *vanitas* objects.

Works Discussed:

Gerard ter Borch: *The Concert*, c. 1675, oil on canvas, $21\frac{3}{4} \times 17\frac{1}{4}$ " (55.25 × 48.09 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Pieter Codde: *The Dance Lesson*, 1627, oil on panel, $15\frac{1}{4} \times 20\frac{3}{4}$ " (39 × 53 cm), Musée du Louvre, Paris, France.

Gabriel Metsu: *Woman by a Virginal*, c. 1665, oil on panel, $15 \times 12\frac{1}{2}$ " (38.4 × 32.2 cm), The National Gallery, London, Great Britain.

Jan Molaenar: *The Artist's Studio*, 1631, oil on canvas, $38 \times 52\frac{3}{4}$ " (96.5 × 134 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

The Duet, c. 1629, oil on canvas, $25\frac{1}{4} \times 19\frac{3}{4}$ " (64.1 × 50.5 cm), Seattle Art Museum, Seattle, Washington.

Adriaen van Ostade: *Painter in his Studio*, 1663, oil on panel, $15 \times 14\frac{1}{4}$ " (38.1 × 36.2 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Dresden, Germany.

Jan Steen: *The Drawing Lesson*, c. 1665, oil on panel, $19\frac{3}{8} \times 16\frac{1}{4}$ " (49.2 × 41.2 cm), J. Paul Getty Museum, Los Angeles, California.

Michael Sweerts: *Self-Portrait*, c. 1656, oil on canvas, $37 \times 28\frac{1}{2}$ " (95 × 73 cm), Allen Memorial Art Museum, Oberlin, Ohio.

Hendrick Terbrugghen: *Singing Lute Player*, 1624, oil on canvas, $39\frac{1}{4} \times 30\frac{3}{4}$ " (100.5 × 78.7 cm), The National Gallery, London, Great Britain.

Emanuel de Witte: *Interior with Woman at a Clavichord*, c. 1665, oil on canvas, $30\frac{1}{4} " \times 40\frac{3}{4}$ " (77.4 × 104.3 cm), Museum Boymans van Beuningen, Rotterdam, The Netherlands.

Further Reading:

Wayne Franits, *Dutch Seventeenth-Century Genre Painting*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7.

Peter C. Sutton, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. XIII–LXI *passim* and catalogue entries as applicable.

Questions to Consider:

1. In what ways might musical subjects be erotic?
2. How literally should we regard Dutch paintings of artists' studios?

Lecture Thirteen

Jan Steen—Order and Disorder in Dutch Life

Scope: One of the greatest of Dutch genre painters, Jan Steen made hundreds of paintings and was honored by his contemporaries. The subjects for which he is best known tended to show a great deal of activity, often boisterous and at odds with the Calvinist precepts of an orderly life. They are, of course, moralizing, preaching an ideal by showing its opposite. Steen's *Beware of Luxury (Upside-Down World)* is an example of the dissolute households that he invented and has myriad references to moral proverbs. His compositions are superbly worked out, a famous example being the so-called *Merry Company*, designed as a powerful oval by which all the activity is controlled. His *Harpsichord Lesson* is an excellent example of a musical subject, similar to those seen in Lecture Twelve, while the memorable *Disciples at Emmaus* is a relatively rare religious subject. In Steen's late work, French influence is seen, as it was, increasingly, throughout Holland during the 1670s.

Outline

- I. Jan Steen (c. 1626–1679) is said to have studied art in Utrecht, in Haarlem with Adriaen van Ostade, and in The Hague with Jan van Goyen, whose daughter he married.
 - A. Steen's *Self-Portrait with a Lute* shows him in comic guise playing the lute. He often painted himself and his family into his genre paintings.
 - B. Modern scholarship has revealed underlying messages in many Dutch paintings. Steen's *Merry Company*, for example, contains pictorial clues pointing out the moral that children learn behavior from the habits of their elders. The adults in Steen's scene are setting bad examples for the children in their company.
 - C. Steen's *Beware of Luxury (Upside-Down World)* shows a household in a chaotic state of neglect. The scene is full of symbolic images of moral and physical dissolution. Steen painted so many of these dissolute households that a “Jan Steen household” denotes a hopelessly untidy home.

D. Steen's *The Christening Feast* shows a gathering of friends and relatives after the birth of a baby. Through suggestive images, the painting indicates that the man of the house is not the father of the child. A young man makes the sign of the cuckold with fingers that, at one time, were painted out. As we have seen before, paintings were altered when they offended puritanical taste.

E. *Rhetoricians at a Window* is unusual in Dutch art and striking in the context of Steen's work. Rhetoricians offered dramatic readings and sponsored literary competitions. Surprisingly, they came from the trade guilds rather than the educated classes. Here, Steen seems to have painted himself as a jester. Despite the artificiality of the conceit, there is a high degree of illusionism in this work.

F. *Harpsichord Lesson* reveals a special kind of ironic interplay between surface order and beauty and a lurking derangement that threatens the order.

1. Steen has undermined the orderliness of the music lesson by insinuating a soon-detected licentiousness into the scene: a painting above the harpsichord of a female nude and *putto* sounds an erotic note.
2. The pairing of an old man and a young girl was as suggestive to Steen's audience as it is to us.
3. The juxtaposition of the key on the wall and the pointing gesture of the teacher convey the notion that keys unlock, and the gesture is equivocal, at the least.
4. The painting leaves us with an unpleasant feeling, like reading a short story whose last page has been omitted.

G. In contrast to *Harpsichord Lesson*, *The Life of Man* clearly shows the unavoidable disorder of human existence. The picture is constructed as if it were a stage on which various small scenes are played out, with a wealth of details that, overall, urge virtue by showing its opposite. The symbolic image of a boy blowing soap bubbles, with a skull beside him, also points to the moral of the transitory nature of life.

H. Steen was a Catholic who painted for Protestants and Catholics alike. *The Disciples at Emmaus* is one of more than 60 religious works by Steen. In this depiction of the biblical story of Christ's supper with two disciples after his resurrection and before his

ascension to heaven, Steen has chosen to show an unusual moment when Christ vanishes from sight.

II. *Two Men and a Woman Making Music on a Terrace* represents a change in Steen's style in his last decade.

- A. We notice an elegance that goes beyond the costumes and poses. The high terrace with a sweeping view over the countryside is very different from the interiors that have occupied us until now. French influence is felt; we may find ourselves thinking ahead to Watteau's wistful art in the early 18th century.
- B. Steen's world is still a full-blooded one but with a nascent tone of nostalgia. The lyrical chord, previously rare in Steen, is sustained by the unity of composition and color, along with the concentrated mood. Distractions have been set aside.

Works Discussed:

Jan Steen: *Beware of Luxury (Upside-Down World)*, 1663, oil on canvas, 41 × 56½" (105 × 145 cm), Kunsthistorisches Museum, Vienna, Austria.

The Christening Feast, 1664, oil on canvas, 34¼× 41¾" (88 × 107 cm), The Wallace Collection, London, Great Britain.

The Disciples at Emmaus, c. 1665–68, oil on canvas, 52¼× 40½" (134 × 104 cm), Rijksmuseum, Amsterdam, The Netherlands.

Harpsichord Lesson, c. 1665–68, oil on panel, 14½× 19" (37.4 × 48.4 cm), The Wallace Collection, London, Great Britain.

The Life of Man, c. 1665, oil on canvas, 26½× 32" (68.2 × 82 cm), Mauritshuis, The Hague, The Netherlands.

Merry Company, c. 1663, oil on canvas, 52¾× 64¼" (134 × 163 cm), Mauritshuis, The Hague, The Netherlands.

Rhetoricians at a Window, 1662–66, oil on canvas, 29½× 22¾" (76 × 59 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Self-Portrait with a Lute, c. 1660–63, oil on panel, 21½× 17" (55.3 × 43.8 cm), Museo Thyssen-Bornemisza, Madrid, Spain.

Two Men and a Woman Making Music on a Terrace, c. 1670–75, oil on canvas, 17× 23¾" (43.8 × 60.7 cm), The National Gallery, London, Great Britain.

Further Reading:

H. Perry Chapman, et al., *Jan Steen: Painter and Storyteller*.

Wayne Frasnits, *Dutch Seventeenth-Century Genre Painting*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 169–176.

Peter C. Sutton, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. XLVI–XLIX and catalogue nos. 102–110.

Questions to Consider:

1. How do Dutch proverbs figure in Steen's paintings?
2. How did Steen's style change toward the end of his career?

Lecture Fourteen

Pieter de Hooch and Quietude

Scope: Pieter de Hooch presents a strong contrast to Jan Steen. The quiet that pervades much of his work suggests introversion rather than the extroverted, “loud” paintings of Steen. Many of his best paintings were done when he lived in Delft, the home of Vermeer, who must have influenced him, although the influence may have been mutual. De Hooch was fond of courtyard scenes, which he used to develop perspective effects and which provided a certain privacy for his figures, sometimes men and women quietly drinking. He loved to paint mothers with their children, and these scenes are touching in their intimacy (for example, *The Bedroom*, *A Mother’s Duty*). He experimented boldly with perspective, often changing the painting’s design while working on it. He designed some monumental compositions, such as *Interior with Women Beside a Linen Chest*, and late in his career, received a commission for a large painting in Amsterdam’s new Town Hall. A decline in his art presaged his death in an insane asylum.

Outline

- I. Jan Steen’s well-known *Feast of St. Nicholas* offers a contrast to paintings by Pieter de Hooch.
 - A. The Feast of St. Nicholas is one of the most important holidays in the Netherlands. On the eve of December 5, St. Nicholas delivers gifts to children who have been good. In Steen’s painting, the boy on the left is crying because he has no gifts, only birch branches, denoting punishment.
 - B. The last things to be painted in Dutch art were usually those requiring the finest brush strokes, such as ship’s rigging. These details wore off sooner than other details. In this picture, the thin birch branches are barely discernable.
- II. Pieter de Hooch (1629–84) was born in Rotterdam and probably studied in Haarlem with the landscape painter Nicolaes Berchem. De Hooch worked mainly in Delft (1652–c. 1660) and, by 1661, in Amsterdam until his death.

A. *Woman Drinking with Two Men and a Maidservant* underscores the difference between de Hooch's temperament and that of Steen.

1. De Hooch empties his rooms, and the quietude that characterizes his best paintings is derived in part from the ample space he allows. The rooms' light-filled spaces are the quiet counterpoise to human activity.
2. The asymmetrically composed figure group is habitual with de Hooch and seems to be part of his large design, which is ruled by perspective.
3. Tiles, beams, window panes—all contribute to the solidity, clarity, and logic of the space and figures.
4. De Hooch drew and painted his perspective interiors first, then painted the figures, often with alterations as he changed his mind about the figure groupings and gestures. Many painted-out areas have, with time, reemerged.
5. Hand-in-hand with de Hooch's perspective goes his lighting, which is characterized by multiple sources, warmth, and complexity of reflections. At this time, de Hooch must have influenced the young Vermeer, who was then concentrating on figures, not space and light. Regardless of this influence, there are innate differences between these artists from the beginning, which we will see when we look at Vermeer.

B. The courtyard theme in Dutch genre painting was a favorite of de Hooch, who found it ideal for his interests in perspective construction, intimate enclosed spaces, and the effects of daylight. *A Dutch Courtyard* is one of his finest.

C. De Hooch excelled at capturing the emotional bond between mother and child, even without physical contact. In *The Bedroom*, a child enters from play, while her mother is changing the bed linens. The look that passes between them needs no description. This is an extremely naturalistic scene, surely painted in that room and with care.

D. *A Mother's Duty* shows a similarly laid-out room but more sparsely furnished. The mother is removing lice from her daughter's hair. The intentional sparseness of the room was de Hooch's way of focusing us on the subject.

E. *A Lady and her Servant* shows a lady and her servant on a terrace, a composition that de Hooch liked to play variations on. Here, he

has proved himself a virtuoso of spatial construction and foreshortening. The complex pattern of receding tiles has a sort of 17th-century op art effect; the pattern dazzles the eye. The fish and wicker basket, which probably holds bread, suggest that this painting might be an oblique reference to the New Testament story of Jesus multiplying loaves and fishes.

F. *The Mother* is now officially referred to as *Mother Lacing her Bodice Beside a Cradle*. This picture is so mellow, so warm in its dark shadows—punctuated but not disturbed by bright reds—and so deeply poetic that it must count among de Hooch's finest works. It has a newfound monumentality. The mother has finished nursing her child. Her loving look is memorable.

G. De Hooch's *Interior with Women Beside a Linen Chest* is a masterpiece.

1. Other than in Vermeer's painted world, there are few more completely realized pictorial structures in Dutch genre painting. The unity, the logical progression from the architectonic chest to the two women—maid and mistress—is remarkable. There is little sense of class, only of mutual understanding of the personal import of these material goods. These linens were more than wealth; they were family history and family future. The maid understands that as well as her mistress.
2. If you want to lose yourself in a picture within a picture, focus on the right half, beginning with the dividing mullion of the window communicating with the entrance hall and ending just at the staircase. This magical world of rectangles never for one instant lapses into the casual, the unstructured. The great 20th-century Dutch painter Mondrian would have been pleased and instructed.

H. *Woman Weighing Gold* shows a single figure, dressed in a red skirt and bright blue, ermine-trimmed jacket played against a glowing, golden background—a wall covered with gilded Spanish leather. De Hooch's compositional architectonic control never falters. This painting is similar to a famous Vermeer (*Woman Holding a Balance*), painted about the same time. It is usually presumed that the Vermeer influenced the de Hooch.

- I. *The Interior of the Burgomasters' Cabinet in the Amsterdam Town Hall* is a rare painting of an interior of a public building other than a church. This painting reflects the pride of all Amsterdam in the new Town Hall. The space represented is the highest and widest of any de Hooch painted.
- J. De Hooch's career declined after 1670. His paintings became darker, the technique dryer and even awkward, and the command of magical light effects evaporates. An unknown mental illness led to his confinement in Amsterdam's insane asylum, where he died.

Works Discussed:

Pieter de Hooch: *The Bedroom*, 1658/60, oil on canvas, $20 \times 23\frac{1}{2}$ " (51 × 60 cm), National Gallery of Art, Washington, D.C.

A Dutch Courtyard, 1658/60, oil on canvas, $27\frac{1}{4} \times 23\frac{1}{2}$ " (69.5 × 60 cm), National Gallery of Art, Washington, D.C.

The Interior of the Burgomasters' Cabinet in the Amsterdam Town Hall, 1660s, oil on canvas, $44 \times 38\frac{3}{4}$ " (112.5 × 99 cm), Museo Thyssen-Bornemisza, Madrid, Spain.

Interior with Women Beside a Linen Chest, 1663, oil on canvas, $28 \times 30\frac{1}{4}$ " (72 × 77.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

A Lady and her Servant, c. 1660, oil on canvas, $20\frac{3}{4} \times 16\frac{1}{2}$ " (53 × 42 cm), The State Hermitage Museum, St. Petersburg, Russia.

Mother Lacing her Bodice Beside a Cradle (The Mother), c. 1661–65, oil on canvas, 36×39 " (92 × 100 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

A Mother's Duty, c. 1658–60, oil on canvas, $20\frac{1}{2} \times 23\frac{3}{4}$ " (52.5 × 61 cm), Rijksmuseum, Amsterdam, The Netherlands.

Woman Drinking with Two Men and a Maidservant, c. 1658, oil on canvas, $28\frac{3}{4} \times 25\frac{1}{4}$ " (73.7 × 64.6 cm), The National Gallery, London, Great Britain.

Woman Weighing Gold, c. 1664, oil on canvas, 24×21 " (61 × 53 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Jan Steen: *Feast of St. Nicholas*, c. 1665–68, oil on canvas, $32 \times 27\frac{1}{2}$ " (82 × 70.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Further Reading:

Wayne Franits, *Dutch Seventeenth-Century Genre Painting*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 152–158.

Peter C. Sutton, *Pieter de Hooch*.

_____, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. LIII–LIV and catalogue nos. 50–55.

Questions to Consider:

1. What is de Hooch's characteristic mood?
2. By what artistic means (composition, color) does the artist appear to achieve this mood?

Lecture Fifteen

Art in Delft

Scope: This lecture focuses on the town of Delft, a crucial locale in Dutch history, commerce, and art. It was the citadel of William of Orange, who was assassinated and buried there. In art, Delft will always be associated with Johannes Vermeer, and to introduce him, this lecture sets the stage in Delft. William's tomb, designed by Hendrick de Keyser, is in the New Church, where it was painted by many artists, including Gerard Houckgeest, to underscore the national importance of the House of Orange. The best-known artist in Delft before Vermeer was Carel Fabritius, a pupil of Rembrandt, whose tiny work *The Goldfinch* is among the most-loved of Dutch paintings. Among the many painters who spent some time in Delft were Jan Steen (*A Burgher of Delft, his Daughter, and Two Beggars*) and Pieter de Hooch (*Courtyard of a House in Delft*). Those two paintings are among their finest. In this lecture, we also begin the study of Vermeer with his *Little Street in Delft*.

Outline

- I. By the mid-17th century, Delft was a major center of Dutch commerce. Among the painters active there before 1650, two were of note.
 - A. Anthonie Palamedesz (1601–73) spent his long career entirely in Delft. His *Music after Dinner* is typical of the elegant style popular there in the early part of the century. The conservative taste of Delft at that time meant that paintings such as this one were derived from work already established in Haarlem and Amsterdam, such as Pieter Codde's *Dance Lesson*.
 - B. Leonaert Bramer (1596–1674) is an entirely original painter who resists categorizing. He was in demand as a wall painter in hunting lodges and palaces. None of that work has survived; we know him from his odd and sometimes haunting small paintings, many of them nocturnes. His *Allegory of Vanity* is almost without precedent and includes a darkly cloaked male lutenist, an ominous figure reminiscent of the romantic bandits of Salvator Rosa.

II. Both the Old and the New Churches in Delft were honored and much painted, especially their interiors.

- A.** The unusual perspective of the view and the arched opening of Emanuel de Witte's *Interior of the Old Church at Delft* suggest that this painting may have been intended for illusionistic viewing as part of a peepshow.
- B.** It seems to have been Gerard Houckgeest (c. 1600–61) who introduced the oblique view in church interiors. His *Tomb of William the Silent in the Nieuwe Kerk in Delft* depicts a monument that was the Netherlands' most important shrine, dedicated to Stadholder William I, Prince of Orange (1533–84), who led the rebellion against Spain that led to the creation of the Dutch Republic. The end of the Eighty Years' War that ratified the republic had recently occurred.
- C.** The actual tomb is the most famous sculptural complex (marble, bronze) in the Netherlands; it was designed by Hendrick de Keyser (1565–1621) and created between 1614 and 1621. De Keyser was the most important Dutch sculptor of the day.
- D.** Carel Fabritius's (1622–54) *View of Delft*, more completely called *View of Delft, with a Musical Instrument Seller's Stall*, shows the New Church in the center and the Town Hall oddly squeezed in the left distance. This painting was part of a peepshow, and when seen in that way, the perspective would have appeared correct. Fabritius studied with Rembrandt and had an immediate impact on the art in Delft when he moved there in about 1650. That he must have influenced the young Vermeer is generally accepted.

III. Fabritius's *The Goldfinch* has become one of the best-loved works of Dutch art.

- A.** It is a striking and immediately accessible *trompe l'oeil* painting.
- B.** In theory, living organisms have no place in *trompe l'oeil* painting because their lack of movement contradicts the illusion of life. *The Goldfinch* has been admitted into this category because Fabritius cleverly mitigates that problem.
 - 1.** The piece is painted from a low point of view and should be hung high on a wall.
 - 2.** The background is colored and textured like a wall.

3. The shadows are consistent with a light source from the left and in front; that “source” should dictate where the painting is displayed.
4. Small birds are often observed to hold a pose for a considerable time.
5. The free, painterly description of the bird’s feathers is suggestive of reality.
6. The painting was meant to be left unframed and mounted on a wall in a spot appropriate to a pet bird.

IV. Fabritius’s *The Sleeping Sentinel* shows a soldier who has failed in his duty of protecting the city. The moral assumes ironic significance in light of an accidental explosion that leveled much of Delft in 1654.

- A. The explosion killed Fabritius, along with hundreds of his fellow citizens. It also probably destroyed many of his paintings, given that only about a dozen are now known to exist. That the career of Fabritius was tragically cut short when he was 32 was a great loss to Dutch painting.
- B. Egbert van der Poel’s (1621–64) *View of Delft after the Explosion of the Powder House in 1654* records the disaster from a northeastern viewpoint.

V. Jan Steen’s *A Burgher of Delft, his Daughter, and Two Beggars* is one of the most remarkable (and remarkably beautiful) paintings of Steen’s career.

- A. A pompous burgher shows no sign of responding to a beggar woman and her young son. His splendidly dressed young daughter also ignores them.
- B. Giving alms was one of the Seven Acts of Mercy and to shun it was reprehensible. This painting is unusual in depicting what appears to be a refusal to give alms.
- C. Art historian Simon Schama has noted that beggars had to be licensed to solicit alms and suggests that the piece of paper that the burgher holds may be such a license.

VI. De Hooch’s *Courtyard of a House in Delft* is evocative of Delft’s small courtyards, though de Hooch’s spaces are pastiches of real motifs. The intimate look between a mother and her daughter is memorable. The

whole picture is constructed with a sure geometry. The warm reds and the sunny atmosphere show de Hooch at the height of his ability.

VII. Johannes Vermeer's *Little Street in Delft* is unique in Vermeer's work. It is one of the most carefully constructed small paintings imaginable, with a range and balance of exquisite color and a variety of spaces, openings, and views that seem to multiply as we watch.

Works Discussed:

Leonaert Bramer: *Allegory of Vanity*, early 1640s, oil on panel, $32 \times 24\frac{1}{4}$ " (81.3 × 62 cm), Kunsthistorisches Museum, Vienna, Austria.

Carel Fabritius: *The Goldfinch*, 1654, oil on panel, 13×9 " (33.5 × 22.8 cm), Mauritshuis, The Hague, The Netherlands.

The Sleeping Sentinel, 1654, oil on canvas, $26\frac{1}{2} \times 22\frac{3}{4}$ " (68 × 58 cm), Gemäldegalerie, Staatliches Museum, Schwerin, Germany.

View of Delft, with a Musical Instrument Seller's Stall, 1652, oil on canvas mounted on panel, $6 \times 12\frac{1}{2}$ " (15.4 × 31.6 cm), The National Gallery, London, Great Britain.

Pieter de Hooch: *Courtyard of a House in Delft*, 1658, oil on canvas, $29 \times 23\frac{1}{2}$ " (73.5 × 60 cm), The National Gallery, London, Great Britain.

Gerard Houckgeest: *Tomb of William the Silent in the Nieuwe Kerk in Delft*, 1651, oil on panel, 22×15 " (56 × 38 cm), Mauritshuis, The Hague, The Netherlands.

Hendrick de Keyser: *Tomb of William the Silent*, 1614–21, marble and bronze, New Church, Delft, The Netherlands.

Anthonie Palamedesz: *Music after Dinner*, 1632, oil on panel, $18\frac{1}{2} \times 28\frac{1}{2}$ " (47.4 × 72.6 cm), Mauritshuis, The Hague, The Netherlands.

Egbert van der Poel: *View of Delft after the Explosion of the Powder House in 1654*, 1654, oil on panel, $14\frac{1}{4} \times 19\frac{1}{2}$ " (36.2 × 49.5 cm), The National Gallery, London, Great Britain.

Jan Steen: *A Burgher of Delft, his Daughter, and Two Beggars*, 1655, oil on canvas, $32\frac{1}{2} \times 27$ " (82.5 × 68.6 cm), Rijksmuseum, Amsterdam, The Netherlands.

Johannes Vermeer: *Little Street in Delft*, c. 1658, oil on canvas, $21\frac{1}{4} \times 17\frac{1}{4}$ " (54.3 × 44 cm), Rijksmuseum, Amsterdam, The Netherlands.

Emanuel de Witte: *Interior of the Old Church at Delft*, 1651, oil on panel, 23¾ × 17¼" (60.5 × 44 cm), The Wallace Collection, London, Great Britain.

Further Reading:

The Glory of the Golden Age: Dutch Art of the 17th Century, catalogue nos. 8A and 8B, pp. 22–24; nos. 78–79, pp. 124–27 (*Tomb of William the Silent*).

Walter Liedtke, et al., *Vermeer and the Delft School*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 137–158.

Peter C. Sutton, et al., *Masters of Seventeenth-Century Dutch Genre Painting*, pp. LII–LVII and catalogue nos. 53 and 95.

Questions to Consider:

1. Why is the city of Delft so important in Dutch history?
2. What were some of the popular subjects depicted in the art of Delft painters?

Lecture Sixteen

Johannes Vermeer, c. 1655–60

Scope: In the first of three comprehensive lectures on Johannes Vermeer, whose art we have seen briefly in Lectures Eleven and Fifteen, we will look at the unexpected beginnings of this short-lived artist. His earliest known paintings are religious, mythological, and genre scenes (*Christ in the House of Mary and Martha*, *Diana and her Nymphs*, and *The Procuress*), quite unlike the work for which he is famous. Just as startling, his only two outdoors views—the intimate *Little Street in Delft* and the majestic *View of Delft*—are also from his early years. The works from this period that particularly display the miraculous effects of light and profound silence characteristic of Vermeer are *The Milkmaid* and *Girl Reading a Letter at an Open Window*, as well as *View of Delft*.

Outline

- I. Johannes Vermeer (1632–75) died in bankruptcy, and outside of Holland, his art was rather forgotten and confused with that of other painters. It was only in the 1860s that the recognition of Vermeer's art began.
 - A. The most influential contributor to the Vermeer revival was a French critic, Thoré-Bürger, whose 1866 article in the *Gazette des Beaux-Arts* quickly lifted Vermeer to universal renown.
 - B. The influence of Carel Fabritius is clear in Vermeer's early work, and it is possible that Vermeer was also influenced by de Hooch. Further, we know that Vermeer met Gerard ter Borch in 1653, and ter Borch's work anticipated some of the themes that Vermeer would later paint. Much of de Hooch's finest work was done in the proximity of Vermeer, but it is not clear if de Hooch first established the model that Vermeer was to carry to greater heights.
- II. The subjects of Vermeer's earliest paintings were religious, mythological, and genre scenes—all painted on rather dark-toned canvases with bright local colors. They are densely composed of strongly modeled figures. In a way, they all look as if they could have been painted half a century earlier.

- A. *Christ in the House of Mary and Martha* presents a theme particularly popular in Netherlandish art of the late 16th century.
- B. *Diana and her Nymphs* has a poetic mood that has always attracted the attentive viewer. Despite the presence of a dog, nothing else reminds us that Diana is the goddess of the hunt. In 1999, scholars discovered that the sky could not have been painted by Vermeer because two of the pigments used—Prussian blue and chrome green—did not exist in Vermeer’s day. The temporary solution, while further studies are made and further options discussed, was to paint over the later sky with removable dark-brown paint; thus, the painting now resembles a night scene.
- C. *The Procuress* could be a depiction of the theme of the Prodigal Son, a subject that was very popular in Holland at the time. Art historians suppose that Vermeer portrayed himself at the left side as the Prodigal Son. He is dressed in an older, Burgundian costume, suggesting a historical theme.
- D. All the preceding paintings were probably commissioned by patrons who desired the specific subject matter.

III. In *Little Street in Delft*, we are tempted to assume that Vermeer painted what he saw, but in fact, this scene is rich in pictorial invention or, at least, the manipulation of reality that is the hallmark of Vermeer, as it is of his contemporaries, only in a higher degree.

- A. This little marvel has subtly dazzling color.
- B. The street’s emptiness and quietness will become Vermeer’s watchword. There is no landmark to identify the street. The painting is about vibrant light rather than architectural structure.

IV. The sensation of light is brilliant in *Officer and Laughing Girl*. We are inside, but the outdoors floods into a small corner of the room, where it brings the face of the laughing girl to life and spreads across the wall, illuminating the details of the map of Holland and West Friesland. Vermeer gives this map pride of place.

V. *Girl Reading a Letter at an Open Window* features a lovely green curtain that cues the color harmony of the picture.

- A. The curtain’s high illumination guarantees a *trompe l’oeil* effect, because it is meant to be read as *outside* the painted surface, like the curtains used by collectors to cover paintings to protect them.

- B. There is an aura of sadness or, at least, introspection in the portrayal of the girl. The height of the room contributes to the feeling of emotional isolation.

VI. *View of Delft* is one of the supreme masterpieces of Dutch art, and Vermeer painted it only five or six years into his career, while he was in his late 20s. He painted no other cityscape.

- A. This painting is not about commerce, because there is no activity to speak of. It is a symbol of historic Delft.
- B. Light in perfect accord with composition is, perhaps, the key to this painting. Vermeer's Delft is a magical island, an ideal of civilized perfection.

Works Discussed:

Johannes Vermeer: *Christ in the House of Mary and Martha*, c. 1655, oil on canvas, $62 \times 55\frac{1}{2}$ " (158.5 × 141.5 cm), National Gallery, Edinburgh, Scotland.

Diana and her Nymphs, c. 1655–56, oil on canvas, $38\frac{1}{4} \times 41$ " (97.8 × 104.6 cm), Mauritshuis, The Hague, The Netherlands.

Girl Reading a Letter at an Open Window, c. 1659, oil on canvas, $32\frac{1}{2} \times 25\frac{1}{4}$ " (83 × 64.5 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Dresden, Germany.

Little Street in Delft, c. 1658, oil on canvas, $21\frac{1}{4} \times 17\frac{1}{4}$ " (54.3 × 44 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Milkmaid, c. 1658–60, oil on canvas, $17\frac{3}{4} \times 16$ " (45.5 × 41 cm), Rijksmuseum, Amsterdam, The Netherlands.

Officer and Laughing Girl, c. 1655–60, oil on canvas, $19\frac{3}{4} \times 18\frac{1}{4}$ " (50.5 × 46 cm), The Frick Collection, New York City, New York.

The Procuress, 1656, oil on canvas, 56×51 " (143 × 130 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Dresden, Germany.

View of Delft, c. 1660–61, oil on canvas, $37\frac{3}{4} \times 45\frac{1}{4}$ " (96.5 × 115.7 cm), Mauritshuis, The Hague, The Netherlands.

Further Reading:

Albert Blankert, *Vermeer of Delft: Complete Edition of the Paintings*.
Walter Liedtke, et al., *Vermeer and the Delft School*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 137–152.
Arthur K. Wheelock, *Johannes Vermeer*.

Questions to Consider:

1. After his death, Vermeer was largely forgotten. When was he “rediscovered”?
2. What were the subjects of Vermeer’s earliest paintings?

Lecture Seventeen

Johannes Vermeer, c. 1660–65

Scope: Between 1660 and 1665, Vermeer painted subjects common to Dutch genre painting but infused with his own aura. For instance, he painted musical subjects, *A Lady at the Virginals with a Gentleman (The Music Lesson)* and *The Concert*, and he included a lute in a painting of a man and woman (*Woman and Gentleman with a Glass*). Although each of these had the amorous or erotic element usually suggested by music, Vermeer understates the erotic in favor of a subtler mood: attentiveness and the comfort derived from music. He expresses this with cool light and measured space. The tempo of the paintings is slow, controlled. In the paintings of these years, the figures are often placed further back in space and sometimes confined there by tables or chairs that are in front, between the viewer and the figure. Letter reading is a favorite subject—*Woman in Blue Reading a Letter* evokes a distant lover who has written—and a number of paintings concentrate on single female figures in rapt concentration. One of these, *Woman Holding a Balance*, may have a religious subtext.

Outline

- I. *Woman and Gentleman with a Glass* shows the corner of a room in which a man stands ready to pour a woman another glass of wine.
 - A. A woman drinking wine was considered indecent by the strict Dutch, and that is underlined by the fact that she drinks alone at the prompting of the man. The theme of seduction is supported by the lute on the chair. This instrument had a variety of meanings relating to emotional and erotic love. Here, the theme of seduction is subtle.
 - B. The pictorial construction is masterly. Everything is ordered by careful perspective, while the use of color is expressive. The coat of arms in the stained glass window shows a woman holding a bridle that appeared in an emblem book as a symbol of moderation.

II. By the time Vermeer painted *A Lady at the Virginals with a Gentleman* (*The Music Lesson*), his paintings were highly regarded and expensive. This painting reveals the level of sophistication that his art had achieved.

- A.** Perspective has, again, been constructed with precision. The effect establishes deep space and focuses attention on the heads and torsos of the man and woman.
- B.** The light is cool and diffuse—this will now be the rule in Vermeer’s paintings. The mirror reveals the base of the artist’s easel, a rare intrusion of Vermeer’s studio into one of his paintings, breaching the gap between the artist and his creation.

III. *The Concert*, though sometimes considered a pendant to *The Music Lesson*, is very different in appearance and expression.

- A.** This scene seems to be purely what it purports to be, despite a painting on the wall—Dirck van Baburen’s *The Procuress*—representing lust. Another painting in this picture, a landscape, includes a dead tree, a symbol of decay and death. An airier, Italianate landscape, painted on the lid of the harpsichord, seems to mediate the darker moral of the other two paintings, while the curve of the harpsichord lid is especially expressive within the rigorous geometry of Vermeer’s composition.
- B.** The concord that emanates from this trio of concentrating musicians and the way in which we find ourselves listening to them are rare in the realm of paintings about musical performance.

IV. One of the most psychologically significant aspects of Vermeer’s paintings is the feeling the viewer usually gets that the painted space can only be viewed, not “entered”—that it is sealed off. Sometimes, the barrier is physical; sometimes, it is a function of the perspective. In the unforgettable *Woman in Blue Reading a Letter*, the viewer is excluded by a chair and table and the absence of foreground space.

- A.** A woman stands in a closely confined space controlled by a table and chairs, a wall, and a map (the same map used in *Officer and Laughing Girl*). X-rays have shown that Vermeer made a number of important adjustments to the painting, the most significant being the extension of the map further to the left, linking it more closely to the chair. At the same time, this extension equalized the widths

of the areas of white wall to the left and behind the woman, enhancing her sense of immobility and permanence.

- B. The tilt of the woman's head conveys more than one might think possible; both of her hands grasp a letter and pull in toward her head. She has received this letter unexpectedly—she interrupted dressing to read it—and she must be pregnant. But Vermeer is discreet. We must use our own imaginations to interpret the painting.
- V. The subject of *Woman Holding a Balance* is relevant to Vermeer's marriage to a Catholic and his conversion to Catholicism. In Vermeer's Delft, there were only two "hidden churches"—Catholic churches in Dutch Calvinist society—which were tolerated as long as they did not look like churches. Catholics valued images for religious devotion as much as Calvinists detested them.
 - A. In Catholic homes, disguised religious paintings may have been more prevalent than has been realized.
 - B. The head of the woman holding the balance in Vermeer's picture covers a portion of a painting of the Last Judgment, just where St. Michael should appear separating the blessed from the damned. The Virgin Mary is considered an intercessor for souls in judgment. This woman wears the colors of Mary, and her balance is empty, suggesting that she is weighing something invisible—souls.
 - C. *Young Woman with a Water Jug* is another painting with religious overtones. This one exudes an inexplicable sacramental feeling. It was the first by Vermeer to enter an American museum—the Metropolitan—in 1889.
- VI. *Woman with a Pearl Necklace* is pure magic. This painting is not about vanity but about essence, about something of lasting value.
 - A. Although pearls can symbolize wealth and vanity, they can also equate with purity and faith. The mirror into which the woman looks may also have many meanings, including self-knowledge and truth. Taken together, in this serene painting, the mirror and pearls cannot signify other than truthfulness and purity.
 - B. The woman's pose is made at once transient and permanent by the inventive use of light and shadow, which, together with her steady

gaze toward the mirror, energizes the great expanse of wall. That space is not a void; it resonates with emotion. It has been observed that her pose is almost like that of a priest holding the host during the Eucharist.

C. Again, Vermeer made many adjustments to the painting while he worked on it, including removing a map on the wall to avoid temporal references. In this way, the woman has been lifted out of the specific world and placed in a radiant, self-contained, unknown place, where she and Vermeer's light are a single entity.

Works Discussed:

Dirck van Baburen: *The Procuress*, 1622, oil on canvas, $40 \times 42\frac{3}{8}$ " (101.6 × 107.6 cm), Museum of Fine Arts, Boston, Massachusetts.

Johannes Vermeer: *The Concert*, c. 1664, oil on canvas, $28\frac{1}{2} \times 25\frac{1}{2}$ " (72.5 × 64.7 cm), Isabella Stewart Gardner Museum (stolen 1991), Boston, Massachusetts.

A Lady at the Virginals with a Gentleman (The Music Lesson), c. 1662–65, oil on canvas, $28\frac{3}{4} \times 25\frac{1}{4}$ " (73.3 × 64.5 cm), The Royal Collection, London, Great Britain.

Woman in Blue Reading a Letter, c. 1663–64, oil on canvas, $18\frac{1}{4} \times 15\frac{1}{4}$ " (46.5 × 39 cm), Rijksmuseum, Amsterdam, The Netherlands.

Woman and a Gentleman with a Glass, c. 1660–61, oil on canvas, $25\frac{1}{8} \times 30\frac{1}{4}$ " (65 × 77 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Woman Holding a Balance, c. 1664, oil on canvas, $15\frac{1}{2} \times 14$ " (39.7 × 35.5 cm), National Gallery of Art, Washington, D.C.

Woman with a Pearl Necklace, c. 1664, oil on canvas, $17\frac{3}{4} \times 21\frac{1}{2}$ " (45 × 55 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Young Woman with a Water Jug, c. 1660–67, oil on canvas, 18×16 " (45.7 × 40.6 cm), The Metropolitan Museum of Art, New York City, New York.

Further Reading:

Walter Liedtke, et al., *Vermeer and the Delft School*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 137–152.

Arthur K. Wheelock, *Dutch Painting of the Seventeenth Century* (for discussions of the paintings by Vermeer in the collection of the National Gallery of Art in Washington, D.C.).

_____, *Johannes Vermeer*.

Questions to Consider:

1. In Vermeer's *A Lady at the Virginals with a Gentleman (The Music Lesson)*, what is unusual about the reflection in the mirror above the virginal?
2. Vermeer converted to Catholicism. Why might that affect the interpretation of *Woman Holding a Balance*?

Lecture Eighteen

Johannes Vermeer, c. 1665–70

Scope: Around 1665–66, Vermeer introduced a new theme to his painting—a woman who is not placed in a fully described interior and who looks directly at the viewer. These figures are in a spatial continuum with us, instead of being intentionally separated from us, as was the case in some earlier works. The most famous of these is *Girl with a Pearl Earring*, who is given no space, only a neutral background. Her pose suggests a portrait, but she wears an exotic turban that would have signaled to contemporaries that she was not a portrait but a type of character study or fanciful picture called a *tronie*. An unusual pair of paintings—*The Geographer* and *The Astronomer*—may have been commissioned by the scientist Antony van Leeuwenhoek and may be portraits of him. In this lecture, we will also discuss the *camera obscura*, a viewing device that is often assumed to have been used by Vermeer and other artists. Rather than looking at some of the artist’s last paintings, which show a weakening of his ability, we look closely at one of his most famous and admired works, *The Art of Painting*. It is one of his rare allegories, stressing the intellectual foundation of art; it epitomizes and summarizes Vermeer’s highest achievements.

Outline

- I. *Girl with a Red Hat* is the only painting by Vermeer that is on panel, and it is painted over an earlier male figure that seems to have been in the style of Fabritius. This painting is much loved because of its immediacy. The stunning red hat, not really comparable to anything else in Vermeer’s work, ensures the impact of this picture.
 - A. *Girl with a Pearl Earring* is one of the most famous paintings of the 17th century. The models for this painting and *Girl with a Red Hat* are unknown, and neither painting is a portrait. They are character studies, in which sitters were often given exotic costumes—the red feather hat was virtually unprecedented, while the turban was associated with oriental costume.

B. There is a noticeable difference between the two paintings. The girl with the red hat is seated on a chair in front of a tapestry. The chair's finials have been rotated, and for this reason (among others), some scholars have questioned the attribution of the painting to Vermeer.

C. The girl with the pearl earring, like the girl with the red hat, has an immediate presence. The large whites of her eyes, the glinting highlights in the pupils, and the famous pearl earring, echoing her eyes, will not release us. Her vivid turban dominates the costume, while the indescribable color of her jacket appears to change under shifting light and seems impossible to reproduce photographically.

II. One the most striking aspects of Vermeer's art is his obsessive depiction of women, who are the focus of his pictures and carry more of the emotional and psychological burden than the men do. Throughout his career, only two small paintings are devoted exclusively to the male figure: *The Geographer* and *The Astronomer*. These are assumed to be pendants. Their themes are the exploration of the world and universe, themes central to 17th-century Europe.

A. The geographer's room is carefully constructed in both solids and spaces, concentrating his thought, as it were, and effectively closing the space to the viewer—no admittance.

B. Vermeer is assumed to have made wide use of the *camera obscura*.

1. The principle of this device is that focused rays of light project an image of their source, which can be directed on to a flat surface opposite the light source. The prerequisite was a darkened room (*camera obscura*). The aperture through which the light was admitted might be fitted with a convex lens to focus the image.
2. By Vermeer's day, the device had been greatly refined so that portable cameras with lenses and focusing tubes could be used wherever needed.
3. The effects of looking at an image through the *camera obscura* were as follows: (a) an intensification of color; (b) the framing of the object observed, which led toward a clearly defined cubic or rectilinear volume of space; and (c) an effect of halation, or soft radiance, emanating from some objects because of the blurring effect of the lens.

C. The astronomer is the same man as the geographer and was probably the patron for these works. Many historians agree that he was the scientist Antony van Leeuwenhoek. His untraditional portraits are encapsulated in harmonious, intellectually charged microcosms that are rigorously controlled by geometric and optical principles. Leeuwenhoek was Vermeer's contemporary and the executor of Vermeer's estate. Both are buried in the Old Church in Delft.

III. Vermeer's *The Lacemaker* is a paragon of craftsmanship. As so often in Vermeer's work, we are on this side of a subtle pictorial barrier that imposes separation and silence. We are reminded of the many very small Netherlandish paintings by Jan van Eyck and other 15th-century artists.

IV. *Lady Writing a Letter with Her Maid (The Letter)* (c. 1670) shows a woman concentrating on writing a letter in response to one that lies crumpled, its seal broken, on the floor.

- A. On the rear wall is an Old Testament scene: Pharaoh's daughter finding Moses, a subject that was often associated with the guidance of divine providence and, therefore, acceptance of loss or pain.
- B. That theme seems encapsulated in the depiction of the woman writing the letter: Her calm implies her ability to reconcile pain with preordained destiny and to achieve a serenity that is embodied in the figure of her maid. This is one of Vermeer's late masterpieces, a haunting, unforgettable painting.

V. After 1670, Vermeer's work is marked by a shift toward emotional aloofness and by crisper, less modulated colors. We will conclude our study of him, instead, with a celebrated earlier work.

- A. *The Art of Painting*, once owned by Adolf Hitler, also insists on the inviolability of the painted space, a richly appointed artist's studio. It is not a genre painting but an allegorical one. In it, an artist is seen from behind. He wears a costume of an earlier era and paints a model who represents Clio, the muse of history. A map shows the Netherlands before the schism, still unified under Habsburg rule.

B. History painting was ranked by theorists as the highest category of art. Vermeer seems to imply that by glorifying history, history will, in turn, glorify the artist and his work.

Works Discussed:

Johannes Vermeer: *The Art of Painting*, c. 1665, oil on canvas, $47 \times 39\frac{1}{2}$ " (120 × 100 cm), Kunsthistorisches Museum, Vienna, Austria.

The Astronomer, c. 1668, oil on canvas, $19\frac{1}{2} \times 17\frac{3}{4}$ " (50 × 45 cm), Musée du Louvre, Paris, France.

The Geographer, c. 1668, oil on canvas, $20\frac{3}{4} \times 18\frac{1}{4}$ " (53 × 46.6 cm), Staedelsches Kunstinstitut, Frankfurt am Main, Germany.

Girl with a Pearl Earring, c. 1665, oil on canvas, $17\frac{1}{2} \times 15\frac{1}{4}$ " (44.5 × 39 cm), Mauritshuis, The Hague, The Netherlands.

Girl with a Red Hat, 1665–66, oil on panel, $9 \times 7\frac{1}{16}$ " (22.8 × 18 cm), National Gallery of Art, Washington, D.C.

The Lacemaker, c. 1669–70, oil on canvas, $9\frac{1}{2} \times 8$ " (24.5 × 21 cm), Musée du Louvre, Paris, France.

Lady Writing a Letter with Her Maid (The Letter), c. 1670, oil on canvas, $28\frac{1}{4} \times 23\frac{1}{2}$ " (72.2 × 59.7 cm), National Gallery, Dublin, Ireland.

Further Reading:

Walter Liedtke, et al., *Vermeer and the Delft School*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 7, pp. 137–152.

Arthur K. Wheelock, *Dutch Painting of the Seventeenth Century* (for discussions of the paintings by Vermeer in the collection of the National Gallery of Art in Washington, D.C.).

_____, *Johannes Vermeer*.

Questions to Consider:

1. What did the Dutch understand by the word *tronie*? How does it apply to paintings by Vermeer?
2. Find one of Vermeer's later paintings and describe the shift in his style.

Lecture Nineteen

Still Life Painting, c. 1620–54

Scope: One of the earliest geniuses who specialized in still life was Ambrosius Bosschaert. His *Vase with Flowers* shows brilliant decorative qualities, refined draftsmanship, and his innovative placement of the vase on a windowsill with a distant landscape view. Still life painting usually involved the moral of life's brevity. Pieter Claesz and Jan Davidsz. de Heem typically painted such moralizing subjects and did so in the monochrome style that was dominant before mid-century. Claesz's *Still Life with a Lighted Candle* is a melancholy example, in which the objects suggest someone departed. De Heem added a subject to the category—a table laden with well-read, worn books. Other artists painted tables of food and drink, either spare and elegant (Willem Claesz. Heda's *The Dessert*) or teeming and sumptuous (Jan Davidsz. de Heem's *The Dessert*). Illusionistic painting, specifically *trompe l'oeil*, was widely practiced in Holland.

Outline

- I. The great variety and remarkable beauty of Dutch still life painting brings us to another of the characteristic subjects of Dutch artists. Ambrosius Bosschaert (1573–1621) invented a striking composition with a vase of flowers placed on the sill of a window with an arched top, through which a distant landscape can be seen. His *Vase with Flowers* is an example.
 - A. Bosschaert gave equal importance to every flower. Such still lifes were rarely painted from life but derived from individual life studies made and kept for use as needed.
 - B. About 16 years after this painting was made, tulips became a hugely profitable source of Dutch commerce. Jan Brueghel the Younger's *A Satire of the Folly of Tulip Mania* refers to the phenomenon of tulip trading in 1636–37, when the selling of tulip futures reached a manic level.
 - C. Balthasar van der Ast (c. 1593–1657) was the most gifted pupil of Ambrosius Bosschaert, who was also his brother-in-law. Van der Ast specialized in painting shells, which he chose for their shapes,

colors, and markings and arranged in exquisitely balanced groupings, as seen in his *Still Life with Shells and Autumn Crocus*.

II. A master in Haarlem from the time he was 20, Pieter Claesz (1596/97–1660) was one of the most important still life painters in Holland in the first half of the century. He used a palette of predominantly earth colors, neutral backgrounds, and a close-up view. His paintings are almost invariably symbolic, with a few carefully chosen and placed objects that signify the transience of life.

- A. His *Still Life with a Lighted Candle* depicts a scene suggesting the imminent absence of someone who has laid down a pair of spectacles on an open book, set down a half-full wineglass, and left the candle unsnuffed. The candle reflects in the wineglass—we are intimate witnesses to the dying of the light. It is a poignant painting.
- B. Claesz's *Vanitas Still Life* is richer in texture and blunter in message. It is literally capped by the skull; the lamp has gone out; the wine glass is overturned; and a watch that needs winding has been added. In place of the book, we have a portfolio with a quill pen. There is a painterly freedom suggestive of the influence of Frans Hals, then at the early bloom of his career.
- C. *Still Life with Books*, by Jan Davidsz. de Heem (1606–c. 1684), shows the titles of three contemporary books that share the theme of romantic love. The lighting on the well-worn books emphasizes the realistic appearance of their curled pages and dog-eared corners. Such apparent age and hard use of relatively new books is a bow to the *vanitas* theme, here applied to the vanity of man's knowledge and intellectual pursuits and combined with the transitory nature of human love.
- D. Claesz's *Vanitas Still Life with the Spinario* only partly qualifies as a still life. It shows a corner of a studio, but no artist is present. It is an insistent *vanitas* painting and includes a famous symbol of the classical world: a cast of the Roman sculpture known as the *Spinario*, which means “thorn puller.” Depicting a boy removing a thorn from his foot, it became one of the most copied ancient sculptures. It is a most unusual inclusion in this elaborate and complex composition.
- E. Claesz's *Still Life with Tazza* is suffused with a warm, glowing light that gives the painting a luminous quality. The composition is

beautifully integrated through the overlapping of objects diagonally situated on the table and the fluid succession of small and large curves. The roemer's complex highlights and reflections include a miniature reflection of the interior of the studio.

III. After Pieter Claesz, Willem Claesz. Heda (c. 1594–1680) is the most important early-17th-century Dutch still life painter.

- A. His colors are elegant in *The Dessert*, and their elegance is enhanced by three tall, slender cylinders on a table. The table bears the remains of food, symbolizing an interrupted meal, as does the overturned wine glass, whose transparency is subtly interwoven with the surrounding shapes and colors.
- B. De Heem is credited with inventing the “sumptuous” still life type. *The Dessert* was one of his most famous works from virtually the time it was painted. Purchased by Louis XIV sometime before 1683, it is a tour-de-force of sumptuousness and compositional mastery. Henri Matisse copied this painting when he was young and produced a post-Cubist variation on it when he was older.

IV. Carel Fabritius's *The Goldfinch* (discussed more fully in Lecture Fifteen) is intended as a quick deception. By softening his brushwork on the bird, Fabritius achieves both tactility and a sense of motion that has just passed—a slight blur. *Trompe l'oeil* is one of the specialties of Dutch still life.

Works Discussed:

Balthasar van der Ast: *Still Life with Shells and Autumn Crocus*, c. 1630, oil on copper, 4 × 7" (10.3 × 17.2 cm), Centraal Museum, Utrecht, The Netherlands.

Ambrosius Bosschaert: *Vase with Flowers*, c. 1619–20, oil on panel, 25 × 18" (64 × 46 cm), Mauritshuis, The Hague, The Netherlands.

Jan Brueghel the Younger: *A Satire of the Folly of Tulip Mania*, c. 1640, oil on panel, 10½ × 12¾" (26 × 32.2 cm), private collection.

Pieter Claesz: *Still Life with a Lighted Candle*, 1627, oil on panel, 10½ × 14¾" (26.1 × 37.3 cm), Mauritshuis, The Hague, The Netherlands.

Still Life with Tazza, 1636, oil on panel, 17½ × 24" (44 × 61 cm), Mauritshuis, The Hague, The Netherlands.

Vanitas Still Life, 1630, oil on panel, $15\frac{1}{2} \times 22"$ (39.5×56 cm), Mauritshuis, The Hague, The Netherlands.

Vanitas Still Life with the Spinario, 1628, oil on panel, $28 \times 32"$ (70.5×80.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Carel Fabritius: *The Goldfinch*, 1654, oil on panel, $13 \times 9"$ (33.5×22.8 cm), Mauritshuis, The Hague, The Netherlands.

Willem Claesz. Heda: *The Dessert*, 1637, oil on panel, $17\frac{1}{4} \times 21\frac{1}{2}"$ (44×55 cm), Musée du Louvre, Paris, France.

Jan Davidsz. de Heem: *Still Life with Books*, 1628, oil on panel, $14\frac{1}{4} \times 19"$ (36.1×48.5 cm), Mauritshuis, The Hague, The Netherlands.

The Dessert, 1640, oil on canvas, $58\frac{1}{2} \times 79\frac{1}{2}"$ (149×203 cm), Musée du Louvre, Paris, France.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 13.

The Glory of the Golden Age: Dutch Art of the 17th Century, catalogue nos. 40–47, pp. 69–78.

Questions to Consider:

1. Why is Dutch still life painting unusual in 17th-century European art?
2. How is the *vanitas* theme portrayed in the still life paintings of Pieter Claesz and Jan Davidsz. de Heem?

Lecture Twenty

Still Life Painting, c. 1652–82

Scope: Samuel van Hoogstraten was a student of Rembrandt who both wrote about and painted illusionistic art, such as *Still Life on a Cupboard Door*. He also made peepshows. The constantly observed fact that Holland teemed with painters and that even little-known artists could produce wonderful works is underlined by Pieter van Anraadt's *Still Life with Earthenware Jug and Pipes*, the artist's only extant still life. The Rotterdam painter Willem Kalf combined the elegant taste of Paris with a thorough knowledge of Rembrandt and Vermeer in his still life paintings. Kalf's long stay in Paris is surpassed by the Delft artist Willem van Aelst, who spent nearly 40 years painting in France and Florence (for the grand duke of Tuscany). Elaborate *banquet pieces* were one specialty of the versatile Abraham van Beyeren, who painted in various Dutch cities. Another still life specialty featured dead game, such as Jan Weenix's *Still Life with a Dead Hare*.

Outline

- I. Samuel van Hoogstraten (1627–78) was apprenticed to Rembrandt. His illusionistic still life paintings were admired by the Holy Roman Emperor, Ferdinand III. He painted in a range of subject categories, but his reputation today derives mainly from his *trompe l'oeil* still lifes and his perspective boxes.
 - A. *Still Life on a Cupboard Door* shows personal effects suspended from a pinewood cupboard door. This is a type of *trompe l'oeil* painting that became widely practiced in Holland, England, and later, America.
 - B. Some of van Hoogstraten's optical illusions were life-size—views through a doorway and a succession of rooms beyond. Some were peepshows, of which an example survives in London's National Gallery. It shows views of a Dutch house interior. The interior of the box is not divided. The perspective design involves foreshortening and various manipulations of linear perspective to create a spatial illusion of multiple connecting rooms.

- C. Van Hoogstraten also left his mark on art history by writing an *Introduction to the Advanced School of Painting*.
- II. The little-known artist Pieter van Anraadt (c. 1635–78) painted *Still Life with Earthenware Jug and Pipes*. The illusionistic effect of condensation on the earthenware pitcher is compelling. The sophisticated play of color and texture in this painting is delectable. It almost certainly also had symbolic meaning, with the four elements of earth, air, fire, and water represented by the clay jug, the pipes, the brazier, and the glass of beer. This painting only appeared on the art market in 1939.
- III. The dark sonorities of the paintings of Willem Kalf (1619–93) suggest his knowledge of Rembrandt, and his memorable color recalls Vermeer’s favorite blue-yellow combinations. Kalf consistently creates forms that emerge from a mysterious black background. His paint application is thick and juicy, and he builds up small, concentrated areas in a powerfully textural way, sometimes with a pointillist touch reminiscent of Vermeer.
 - A. Kalf’s *Still Life with Silver Jug* (or, more accurately, *Chased Silver Decanter*) shows a Ming bowl that is tilted—Kalf’s standard way of introducing a diagonal movement into his arrangements. The bowl’s simple curved edge is wonderfully realized, as are the curvilinear designs and swelling volumes of a silver jug.
 - B. A similar Chinese bowl can be found in another still life by Kalf. This composition has simplicity and a moody nobility. One does not expect to find such expressive characteristics in a still life, but they are the hallmarks of the best works of Kalf.
- IV. Willem van Aelst (1626–c. 1683) became court painter to Ferdinand II de’ Medici, grand duke of Tuscany.
 - A. His marvelous and distinctive *Still Life with Fruit and a Crystal Vase* was painted for Cardinal Giovan Carlo de’ Medici. Its intensely blue tablecloth draws in the eye, even as the white cloth overlying it fascinates with a variety of shadows, creases, and wrinkles. The huge cut melon is an unexpected centerpiece. The dark background here seems to be meant to emphasize the elegant contour of the crystal vase rising up against it.
 - B. *Still Life with Flowers and a Watch* shows a diagonal bouquet very elegantly composed. Van Aelst played variations on this

composition. The *vanitas* message is present, but van Aelst, always a hedonist, is nonetheless immersed in sheer beauty.

V. Cornelis de Heem (1631–95), son of Jan Davidsz. de Heem, continued his father's style. He painted a large banquet display, dominated by a lobster, whose bright red is contrasted perfectly with a white cloth. Although Cornelis does not have his father's mastery, this impressive presentation reminds us again of the depth of talent in Dutch painting, the result of thorough training in the apprentice system and a supportive market.

VI. Abraham van Beyeren (1620/21–90) was a specialist in the sumptuous still lifes that came into fashion after 1640. His *Banquet Piece* is an interesting composition, in which the central architectural vertical intersects with the sill, and the table and the objects are then arranged in tiers. The velvet table covering of royal purple sets the objects off.

- A. Van Beyeren's *Still Life with a Silver Wine Jar with a Reflected Portrait of the Artist*, with its vertical and reduced number of objects, has a quite different feel from his *Banquet Piece*. The decorative objects are dominated by the great silver pitcher. There is a fascination with translucency here, as well as reflection. We see this not only in the gleam from precious metals but in the characteristic translucency of a cut ham, for instance, and similar effects in a cut lemon.
- B. Van Beyeren also painted seascapes. Despite the high quality of his work and his remarkably interesting range of subject matter, he was not especially popular in his own day.

VII. Another still life category that was popular featured dead game; Jan Weenix (1640–1719) produced many works of this sort.

- A. Weenix painted very large game pieces that were set into decorative ensembles on the walls of rooms as paneling—this type of decoration would come into wide play in the 18th century.
- B. After the mid-1670s, there was a movement of Dutch artists into other parts of Europe, and Weenix was one of these artists. His *Still Life with a Dead Hare* was painted in Germany.
- C. The graceful curve of the hare's body is enhanced by the artist's emulative skill in rendering its fur. A garden can be seen beyond. Such paintings were influential on later artists, including the great French 18th-century master Chardin.

Works Discussed:

Willem van Aelst: *Still Life with Flowers and a Watch*, 1663, oil on canvas, $24\frac{1}{2} \times 19\frac{1}{4}$ " (62.5 × 49 cm), Mauritshuis, The Hague, The Netherlands.

Still Life with Fruit and a Crystal Vase, 1652, oil on canvas, 30×24 " (72 × 57.6 cm), Galleria Palatina, Palazzo Pitti, Florence, Italy.

Pieter van Anraadt: *Still Life with Earthenware Jug and Pipes*, 1658, oil on canvas, $26\frac{1}{4} \times 23$ " (67 × 58.8 cm), Mauritshuis, The Hague, The Netherlands.

Abraham van Beyeren: *Banquet Piece*, c. 1653–55, oil on canvas, $42\frac{1}{8} \times 45\frac{1}{2}$ " (107 × 115.6 cm), Seattle Art Museum, Seattle, Washington.

Still Life with a Silver Wine Jar with a Reflected Portrait of the Artist, c. 1657, oil on canvas, $40 \times 33\frac{1}{4}$ " (102 × 85 cm), Ashmolean Museum, Oxford, Great Britain.

Cornelis de Heem: *Still Life*, undated, oil on canvas, $53\frac{3}{8} \times 72$ " (135.5 × 182.9 cm), Columbus Museum of Art, Columbus, Ohio.

Samuel van Hoogstraten: *A Peepshow with Views of the Interior of a Dutch House*, c. 1655–60, oil and egg tempera on wood, $22\frac{3}{4} \times 34\frac{1}{2} \times 25$ " (58 × 88 × 63.5 cm), The National Gallery, London, Great Britain.

Still Life on a Cupboard Door, 1655, oil on canvas, $36\frac{1}{4} \times 28\frac{1}{4}$ " (92.5 × 72 cm), Academy of Fine Arts, Vienna, Austria.

Willem Kalf: *Still Life*, undated, oil on canvas, $27 \times 22\frac{1}{4}$ " (68.9 × 56.8 cm), Glasgow Museums, Art Gallery and Museum, Glasgow, Scotland.

Still Life with Silver Jug (Chased Silver Decanter), c. 1655–57, oil on canvas, $29 \times 25\frac{1}{2}$ " (73.8 × 65.2 cm), Rijksmuseum, Amsterdam, The Netherlands.

Jan Weenix: *Still Life with a Dead Hare*, 1682, oil on canvas, $39\frac{1}{2} \times 30\frac{3}{4}$ " (101 × 78.5 cm.), Staatliche Kunsthalle, Karlsruhe, Germany.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 13.

Questions to Consider:

1. What is a *banquet piece* in still life painting?
2. What are the characteristics of Willem Kalf's still life paintings?

Lecture Twenty-One

Landscape Painting—The Early Decades

Scope: Dutch artists essentially invented naturalistic landscape painting, and they painted uncountable thousands of views of land and sea, in Holland and abroad, wild and domesticated, topographical and imaginary. In addition, they made landscape drawings and prints, both as studies and as independent works of art. In the first of seven lectures surveying this subject, we look at the early decades of the 17th century, from Hendrik Goltzius, painting about 1600, to the early work of Salomon van Ruysdael, from around 1630. We look at *Roman Landscape*, by Cornelis Poelenburgh, one of the first generation of the Dutch Italianate painters, and several paintings of winter scenes on the ice by a specialist in that subject, Hendrick Avercamp. One of the most original talents in early Dutch landscape painting was Esaias van de Velde, who painted in Haarlem and The Hague. His works were often very small, and at least one, *Landscape with Gallows*, may disguise a specific political event. An artist with a broad, monumental approach to landscape was Hercules Seghers (*Landscape with Mountains*), who had an influence on Rembrandt. Van Ruysdael's *River with Fishermen Drawing a Net* shows his expressive poetry in painting an entirely invented scene, constructed from observed details.

Outline

- I. The citizens of Holland in the 17th century saw their new nation as a microcosm of the greater world. Thus, they invested their land and seascapes with a sense of great significance, as if their territory were vast rather than confined. Their love of the land was profound, and artists catalogued every aspect of it in thousands of paintings, making landscape painting more popular in the rest of Europe and filling museums everywhere.
 - A. Hendrik Goltzius (1558–1617), one of the most progressive and accomplished landscape artists at the end of the 16th century, was also an innovative printmaker.
 1. The chiaroscuro woodcut technique had been invented a century earlier, and Goltzius used it expressively.

2. His picturesque *Landscape with a Waterfall* does not reflect Dutch landscape but something seen on his travel to and from Italy, perhaps in the Rhine Valley. His bold lines are perfectly expressive of the power of water and natural forces.
- B. Cornelis Poelenburgh (1594/95–1667) is the principal representative of the Dutch Italianate painters.
 1. His *Roman Landscape* shows the Colosseum from the Forum with part of the Palatine Hill.
 2. By arranging the animals in the Forum—which then served as a pasture—in receding layers and alternating bands of light and shade, Poelenburgh skillfully constructs his space so that the eye lingers in this large area leading up to the Colosseum, glowing in the late afternoon sun.

II. Hendrick Avercamp (1585–1634) is one of the most charming early-17th-century Dutch landscape painters. He painted winter landscapes almost exclusively, preferring scenes on the ice. The fantasy quality of many of his pictures was probably apparent, even to contemporaries, because the freezing over of the canals was not an everyday event.

- A. Part of the charm of paintings by Avercamp is that they accumulate as many incidents as possible. His famous *A Winter Scene with Skaters Near a Castle* derives its circular shape from Flemish precedents. The view looks down on the ice as if through a circular window or telescope.
- B. *Pleasures on the Ice* uses a long, low panel to splendid effect. Subtly varied in tone, this painting is unrelenting in its convincingly penetrating cold. Fewer figures more widely spaced on the ice enhance the feeling of exposure.
- C. *Winter Landscape with Iceskaters* is, perhaps, the most comprehensive view of architecture and landscape that we have seen by Avercamp. The architecture is almost dominant. The figures on the frozen watercourse include men playing *kolf* (from which the word “golf” derives).
- D. Avercamp produced his paintings in the studio from myriad sketches that he made and preserved. His *Scene with a Tower to the Left* is a drawing of a Dutch harbor.

1. Note that the sky is devoid of clouds. It has been observed that in the hundreds of Dutch landscape drawings, the description of the sky is almost invariably missing.
2. Scholars have deduced that Dutch landscape painters made separate studies of clouds and inserted them into their paintings for compositional and expressive reasons, not as a record of the observation of the scene at a given moment.

III. The most memorable works of Esaias van de Velde (1587–1630) are small, intensely focused paintings, with an outsized emotional impact.

- A. His *Winter Scene* is every bit as cold as an Avercamp but has comparatively few figures, which have to be sought out.
- B. His *Summer Landscape (The Road to Emmaus)* had a companion piece, *Winter Landscape with the Flight into Egypt*, that disappeared after 1928. The matching of a biblical subject to a season was common in landscape painting. The arching trees anticipate the 18th century in their fresh, green, fanning boughs.
- C. Van de Velde's *Landscape with Gallows* is a tiny painting of a corpse hanging on a gallows. It might have been inspired by the execution (judicial murder) of Johan van Oldenbarneveldt, who negotiated a truce between Holland and Spain. The truce had been opposed by Prince Maurits, a strict Calvinist, who was determined to crush the reformed Calvinists (Remonstrants) and the republican, moderate form of government they favored.
- D. *Landscape with Mountains*, by Hercules Seghers (c. 1589–after 1635), makes a great contrast with the paintings by van de Velde.

 1. It is three or four times the width of the three van de Veldes and composed of sweeping masses, both of form and color.
 2. Seghers is a painter of elemental strength, heroic and subjective. His main expressive tool is a powerful chiaroscuro, and the mysteries of this interplay of light and shade are found again in Dutch painting only in the work of Jacob van Ruisdael and Rembrandt, who owned a number of Seghers's paintings.

IV. Salomon van Ruysdael (1600–70, uncle of Jacob van Ruisdael) had a long and productive career, and his work developed through several changes of style.

- A. The cool harmony of greens, gray-greens, whites, and their reflections in the estuary mark *River with Fishermen Drawing a Net* as a painting from the tonal phase of Dutch landscape painting that was dominant for about 25 years, until mid-century. In this, van Ruysdael is very close to Jan van Goyen, and indeed, this painting was once attributed to him.
- B. The composition, however, is his virtual invention: a receding diagonal of land beginning on one side with a dark, tall land mass and tapering both in space and from top to bottom.
- C. Van Ruysdael's mastery of reflections in the water is hypnotic, and the sense of reality, albeit dreamy reality, is so great that it is a shock to learn that most of these similar compositions are of unidentifiable sites—he made them up.

Works Discussed:

Hendrick Avercamp: *Pleasures on the Ice*, c. 1609/10, oil on panel, 14 $\frac{1}{4}$ × 27 $\frac{3}{4}$ " (36 × 71 cm), Mauritshuis, The Hague, The Netherlands.

Scene with a Tower to the Left, c. 1620, pen and brown ink with watercolor and black chalk on laid paper, 5 $\frac{3}{16}$ × 8 $\frac{3}{8}$ " (13.2 × 21.4 cm), National Gallery of Art, Washington, D.C.

Winter Landscape with Iceskaters, c. 1608, oil on panel, 34 $\frac{1}{2}$ × 52" (87.5 × 132 cm), Rijksmuseum, Amsterdam, The Netherlands.

A Winter Scene with Skaters Near a Castle, c. 1609, oil on panel, diameter 16" (40.7 cm), The National Gallery, London, Great Britain.

Hendrik Goltzius: *Landscape with a Waterfall*, c. 1597–1600, color woodcut on paper, 4 $\frac{1}{2}$ × 5 $\frac{3}{4}$ " (11.2 × 14.4 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Cornelis Poelenburgh: *Roman Landscape*, c. 1620, oil on panel, 17 $\frac{1}{2}$ × 23 $\frac{5}{8}$ " (45 × 60 cm), Toledo Museum of Art, Toledo, Ohio.

Salomon van Ruysdael: *River with Fishermen Drawing a Net*, 1632–33, oil on panel, 18 $\frac{1}{4}$ × 24 $\frac{3}{4}$ " (46.3 × 62.8 cm), The National Gallery, London, Great Britain.

Hercules Seghers: *Landscape with Mountains*, 1620–30, oil on canvas attached to panel, 21 $\frac{1}{2}$ × 38 $\frac{3}{4}$ " (55 × 99 cm,) Galleria degli Uffizi, Florence, Italy.

Esaias van de Velde: *Landscape with Gallows*, 1619, oil on panel, 5 $\frac{1}{4}$ × 10 $\frac{1}{2}$ " (13.5 × 27 cm), Göteborg Museum of Art, Göteborg, Sweden.
Summer Landscape (The Road to Emmaus), c. 1612–13, oil on panel, 8 $\frac{1}{8}$ × 12 $\frac{1}{2}$ " (21 × 32 cm), Allen Memorial Art Museum, Oberlin, Ohio.
Winter Scene, 1614, oil on panel, 10 $\frac{1}{4}$ × 12 $\frac{5}{8}$ " (26.3 × 32.3 cm), North Carolina Museum of Art, Raleigh, North Carolina.

Further Reading:

Huigen Leeflang and Ger Luijten, eds., *Hendrick Goltzius, Dutch Master (1558–1617): Drawings, Prints, and Paintings*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 8, pp. 175–190.

Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century* (organized by theme; one must read straight through the chapters on landscape painting or use the index to follow—with difficulty—the careers of individual artists).

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; and catalogue nos. 5–7, 68–70, 90–95, 100–101, 105–107.

Questions to Consider:

1. What is a *chiaroscuro* woodcut?
2. Why were Dutch artists and their patrons so interested in landscape painting?

Lecture Twenty-Two

Landscapes of Jan van Goyen and Rembrandt

Scope: The first great genius of Dutch landscape specialists, van Goyen lived mostly in The Hague but traveled widely. He made evocative paintings of the dunes so prevalent along the coast and even further inland. *Landscape with Two Oaks* is one of these and is typical of the tonal or monochrome style that he used for most of his career. When he visited the area along the Rhine, van Goyen made many drawings, on which he later based paintings. *View of Emmerich* is one, and his compositional method here and elsewhere can be demonstrated from his more than 1,000 surviving drawings. His mastery of the water-laden atmosphere of Holland is seen in *View of Leiden from the Northeast*. Although Rembrandt made no more than eight landscape paintings, his *Stone Bridge* shows both his knowledge of van Goyen's tonal style and his own dramatic sense of light. His landscapes are never topographic; they are invented. He treated landscape more often in drawings and prints, such as *The Omval* and *The Three Trees*. A famous painting, *The Mill*, is one of his most powerful landscape compositions—if it is by Rembrandt, for its attribution is debated.

Outline

- I. Jan van Goyen (1596–1656) studied for a year with Esaias van der Velde, who exercised a decisive influence on him. He was one of the innovators of the tonal style exhibited by Salomon van Ruysdael, which favored a harmony of transparent browns, gray-greens, and cool whites.
 - A. Van Goyen's *Landscape with an Oak* shows a scene among the dunes, a widespread characteristic of the Dutch landscape. The presence of eight figures in different groupings in conversation suggests mini-narratives. In the artist's earlier work, such scenes tend toward the picturesque.
 - B. *Landscape with Two Oaks* avoids the narrative suggestions of the previous painting. The two oaks form a memorable icon of Dutch landscape painting; the threatening sky, the low horizon, the concentration on the main theme raised the subject above its

realistic impulse to something approaching the heroic. Van Gogh knew and admired this painting.

- C. *View of Emmerich* is van Goyen's only known painting of Emmerich. It is an especially grand picture. The reflections of the town in the water are attractive; the painter's free touch recalls his drawings, while the light-to-dark recession of the water tones pushes the architectural core back in space.
- D. *View of Leiden from the Northeast* is splendidly atmospheric, with the town seeming to float on the water and spongy land. Van Goyen's favorite recessional device of bands of dark and light is here, but his ability to construct a magisterial sweep of land and sky through the massing of clouds and the brilliant light that emanates from them is the measure of his pictorial genius at its height.

II. Rembrandt (1606–69) owed a debt to van Goyen in his landscapes.

- A. Rembrandt's landscapes do not have identifiable locations. They have been invented. They have a romantic aspect, which is not the rule among his contemporaries. *The Stone Bridge* is painted in the tonal style of van Goyen and Salomon van Ruysdael. A startlingly brilliant, surreal light bathes the center and charges the picture with life. The burst of sunlight takes our breath away.
- B. *The Omval* shows a tongue of land between the Amstel River and the Ringvaart canal and was a favorite landmark on Rembrandt's walks along the Amstel outside the city. This striking image is the only etching that he made of the scene, though he made at least three drawings of it.
 - 1. Rembrandt's more than 200 drawings of landscapes and about 30 landscape etchings show his long interest and inventiveness in the subject.
 - 2. In this etching, we gradually become aware of two figures hiding in the dark shadows under the tree—a pair of lovers. Few artists shared Rembrandt's particular combination of imagination and empathy.
- C. *Winter Landscape* is the only Rembrandt landscape that seems to approach the mainstream of Dutch landscape art. Here, Rembrandt has looked back to van der Velde for inspiration. One of Rembrandt's few winter scenes, this painting is fresh and vivid.

The unexpectedly memorable figures are the small girl and her dog. They, and only they, are lit by the large oval of light.

D. *The Three Trees* is a stupendous image whose power is out of all proportion to its small size. Three great trees, conceived as a single pictorial entity, stand on a hill. The real world goes on in the shadows: An artist sketches on the hill; a couple fish in the stream; and somewhere in the bushes is another pair of lovers. This etching has religious connotations in the three trees, echoing the three crosses on Calvary.

E. *The Mill* has correlations with *The Three Trees* in the dominant form on a raised platform, very strong contrasts between light and dark, a sky of singular drama, a grasp of deep space, and the everyday world only barely glimpsed below the larger shapes and greater drama.

1. One of the seeds of this painting was Seghers's *Landscape with Mountains*, which Rembrandt owned.
2. Beginning around 1935, doubts were raised about the authenticity of *The Mill*, because it had been distorted by layers of darkened, discolored varnish. Between 1977 and 1979, the painting was restored, revealing the blue color and diagonal sweep of the sky. The mill's sails were released from the gloom, and the contrasts of light and shadow on them strengthened the three-quarter placement of the mill, further stressing the diagonal sweep of space. Throughout the painting, a reconciliation of opposites in a supreme order became apparent.

Works Discussed:

Jan van Goyen: *Landscape with an Oak*, 1634, oil on canvas, $34 \times 40\frac{3}{4}$ " (87 × 105 cm), The State Hermitage Museum, St. Petersburg, Russia.

Landscape with Two Oaks, 1641, oil on canvas, $34\frac{3}{4} \times 43\frac{1}{4}$ " (88.5 × 110.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

View of Emmerich, 1645, oil on panel, $25\frac{3}{4} \times 38$ " (65.4 × 96.7 cm), The Cleveland Museum of Art, Cleveland, Ohio.

View of Leiden from the Northeast, 1650, oil on panel, $25\frac{1}{2} \times 38\frac{1}{4}$ " (65 × 97.5 cm), Stedelijk Museum De Lakenhal, Leiden, The Netherlands.

Rembrandt van Rijn: *The Mill*, 1645/48, oil on canvas, $34\frac{1}{2} \times 41\frac{5}{8}$ " (87.6 × 105.6 cm), National Gallery of Art, Washington, D.C.

The Omval (B209), 1645, etching and drypoint on paper, $7\frac{1}{4} \times 8\frac{3}{4}$ " (18.4 × 22.5 cm), Pierpont Morgan Library, New York City, New York.

The Stone Bridge, c. 1638, oil on panel, $11\frac{1}{2} \times 16\frac{3}{4}$ " (29.5 × 42.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Three Trees (B212), 1643, etching, drypoint, and engraving on paper, $8\frac{1}{2} \times 11$ " (21.3 × 27.9 cm), Pierpont Morgan Library, New York City, New York.

Winter Landscape, 1646, oil on panel, $6\frac{1}{2} \times 8\frac{3}{4}$ " (16.7 × 22.4 cm), Gemäldegalerie Alte Meister, Staatliche Museen Kassel, Kassel, Germany.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 8, pp. 186–189; chapter 5, pp. 67–71.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; and catalogue nos. 31–38, 76–78.

Arthur K. Wheelock, *Dutch Painting of the Seventeenth Century* (for a thorough discussion of the Rembrandt landscape *The Mill*).

Christopher White, *Rembrandt as an Etcher*.

Questions to Consider:

1. What is the tonal, or monochromatic, style of landscape painting, and where did it begin?
2. What are the principal differences between the landscape paintings of van Goyen and Rembrandt?

Lecture Twenty-Three

Foreign Landscapes

Scope: The Dutch were world traders and had colonies abroad; their interest in the world beyond their boundaries was expressed in landscapes recorded by painters who accompanied foreign missions and by others who traveled alone or in the company of other artists. In this lecture, we look first at Frans Post, whose views of Brazil were painted during seven years in Brazil in the entourage of Prince Johan Maurits of Nassau-Siegen and from sketches and memories during the decades after his return to Holland. Norway and Sweden were painted and sketched by Allart van Everdingen during a four-year sojourn. Like Post's views, Everdingen's were quite popular, and he treated the subjects for the rest of his career. The second generation of Dutch artists to visit Italy included Jan Both, whose *Italian Landscape with Draughtsman* is typical of his large, spacious, glowing paintings; like most if not all his work, it was done in Holland from Italian sketches. There is no documentary proof that some of these painters, such as Adam Pijnacker and Nicolaes Berchem, were ever in Italy, but it seems likely given their ability to render the Italian light. Another distinctive artist, Karel Dujardin, had a variety of subjects and manners, but figures are usually central to his suavely painted landscapes.

Outline

- I. The paintings of Frans Post (c. 1612–80) are startling.
 - A. Post joined the retinue of Johan Maurits, count of Nassau-Siegen, when Maurits became governor of the Dutch colony in Brazil, which had been captured from the Portuguese. Post's *View of Itamaracá Island in Brazil* shows a site near the mouth of a river where a Dutch fort was situated. On the island's hilltop is the village of Schoppe. This early painting is almost naively descriptive, with little artistic embellishment.
 - B. After his return, Post continued to paint Brazilian scenes, and as his mastery increased, the paintings became more pictorially

compelling, as we see in his handsome *Brazilian Landscape with an Anteater*.

1. Post never stopped including the precise records of flora and fauna that were the greatest attraction to buyers.
2. A long view across a river valley, in a distinctively Dutch compositional style—a dark near ground sliding away on a diagonal to the distance—and nearby agricultural activity were surely admired, but the very large anteater in the foreground was likely the main talking point for the owner of this painting.

II. Allart van Everdingen (1621–75) visited Scandinavia from 1640–44 and returned with hundreds of drawings and paintings. *Northern Waterfall* typifies his response to the Scandinavian landscape that brought a new variety to the Dutch landscape experience, one that included a romantic element. This landscape seems desolate in its grandeur.

III. *Arch of S. Lazzaro in Rome*, by Jan Asselijn (c. 1615–52), is typical of the appeal of picturesque Italian subjects, combining Roman ruins, peasants, and livestock—an appeal that lasted well into the 19th century.

- A. Jan Both (c. 1615/18–52) also found his inspiration in Rome, yet not a single one of his works can be said with certainty to have been painted there.
 1. Both's *Italian Landscape with Draughtsman*, with its expansive landscape moving from wooded foreground to the hazy glow of the Roman *campagna*, has reminded many of the French master Claude Lorrain. But Both's work is more naturalistic, though he does not allow his details of rocks and foliage to disturb the grand unity of his pictures.
 2. *A Rocky Italian Landscape* shows imaginary rocky mountains in fading light, while *Italian Landscape* shows how Both yet again rings many changes on his favorite theme and customary compositional framework, although never boring the viewer.
- B. There is much in the style of Adam Pijnacker (1621/22–73) to suggest that he had firsthand knowledge of the Italian sky and light. His paintings often contain birch trees and beeches and other carefully designed and painted vegetation. He used birch trees to

pull the eye into his *Boatmen Moored on the Shore of a Lake*. This scene has more recently been interpreted as a representation of the biblical story of the flight into Egypt.

- C. Nicolaes Berchem (1620–83) first trained with his father, Pieter Claesz; other teachers included Jan van Goyen. The solid classical landscape and the convincingly Italian light of the sky of *Peasants Near a River* suggest that this painting may have been painted in Italy. His *Le Passage du Bac (Landscape with a Ferry)* also has a splendid distant landscape. Berchem carefully constructs the painting with horizontals, at the same time moving evenly from dark to light. More than 850 paintings, 50 etchings, and 500 drawings are attributed to this artist.
- D. Karel Dujardin (c. 1623–78) was probably the pupil of Berchem and probably also went to Italy some time between 1640 and 1652. *Italian Quack* is a genre piece set among Roman ruins, reminiscent of some paintings of Pieter van Laer, who created popular scenes of daily life, carnival scenes, and comedies of Italian peasant manners. *Peasants at a Ford* shows Dujardin to be very close to Berchem in the idealization of the Italianate scene. This painting is very sophisticated, typical of Dujardin's style.

IV. Dutch painters of foreign scenes, especially the Italianate painters, enjoyed great contemporary popularity, and their influence on stay-at-home artists was substantial.

Works Discussed:

Jan Asselijn: *Arch of S. Lazzaro in Rome*, c. 1640s, oil on panel, 21½ × 27½" (55 × 70 cm), Capitoline Museum, Rome, Italy.

Nicolaes Berchem: *Le Passage du Bac (Landscape with a Ferry)*, undated, oil on panel, 19½ × 27½" (50 × 70 cm), Musée du Louvre, Paris, France.

Peasants Near a River, 1655, oil on canvas, 32 × 39" (82 × 100 cm), Herzog Anton Ulrich-Museum, Braunschweig, Germany.

Jan Both: *Italian Landscape*, c. 1645, oil on canvas, 31¾ × 41" (81 × 105 cm), The Wallace Collection, London, Great Britain.

Italian Landscape with Draughtsman, c. 1650, oil on canvas, 6'1" × 7' (187 × 240 cm), Rijksmuseum, Amsterdam, The Netherlands.

A Rocky Italian Landscape, c. 1645, oil on canvas, 40¼ × 49" (103 × 125 cm), The National Gallery, London, Great Britain.

Karel Dujardin: *Italian Quack*, 1657, oil on canvas, $17\frac{3}{4} \times 20\frac{1}{2}$ " (45 × 52 cm), Musée du Louvre, Paris, France.

Peasants at a Ford, 1657, oil on canvas, 15×17 " (37.7 × 43.5 cm), The National Gallery, London, Great Britain.

Allart van Everdingen: *Northern Waterfall*, possibly 1650, oil on canvas, $28\frac{1}{2} \times 40\frac{1}{4}$ " (73 × 102 cm), Hamburger Kunsthalle, Hamburg, Germany.

Adam Pijnacker (Pynacker): *Boatmen Moored on the Shore of a Lake*, c. 1660, oil on canvas mounted on panel, $38\frac{1}{4} \times 33\frac{1}{2}$ " (97.5 × 85.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Frans Post: *Brazilian Landscape with an Anteater*, 1649, oil on panel, $27 \times 20\frac{3}{4}$ " (69 × 53 cm), Alte Pinakothek, Munich, Germany.

View of Itamaracà Island in Brazil, 1637, oil on canvas, $24\frac{3}{4} \times 34\frac{3}{4}$ " (63.5 × 88.5 cm), Mauritshuis, The Hague, The Netherlands.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 8, pp. 192–193; chapter 10, pp. 225–230, 238–245.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; and catalogue nos. 1–4, 8–10, 14–16, 27–28, 49–50, 65–67, 71–72.

Questions to Consider:

1. Why did Dutch artists travel and paint outside of Holland?
2. Discuss some of the Italian influences seen in such Dutch artists as Jan Asselijn, Jan Both, Adam Pijnacker, Nicolaes Berchem, and Karel Dujardin.

Lecture Twenty-Four

Landscape Painting in the 1640s and 1650s

Scope: During the 1640s and 1650s, landscape painting developed from the tonal style to a more colorful style. This can be seen in Salomon van Ruysdael's *River Landscape*, in which the lighter, brighter palette contrasts with his earlier work, seen in Lecture Twenty-One. One of the most remarkable of Dutch landscape specialists was Aert van der Neer, whose work tends to be divided between nocturnal scenes—*Canal Scene by Moonlight*—and winter scenes—*Winter Landscape*—sometimes in combination. Aelbert Cuyp's memorable art was painted mainly in Dordrecht for local patrons, and he seems to have been unknown elsewhere in his own day. In subsequent centuries, his dramatically composed, idyllically lit subjects, such as *The Valkhof at Nijmegen*, and his broad, peaceful panoramas painted from a low viewpoint, such as *Horsemen and Herdsman with Cattle*, became immensely popular with foreign, especially English, collectors, and his posthumous fame was established. An oddity among Dutch paintings is the famous *The Young Bull*, by Paulus Potter, an overwhelming, life-size depiction of the animal, behind which the distant pastoral landscape, once noticed, is seen to be lovingly painted.

Outline

- I. In the 1640s, Salomon van Ruysdael's style evolved to favor brighter, lighter colors and nature became more alive, as seen in *River Landscape*. Most changed of all is the sky, where the center cloud forms have exploded and shared their freedom with the rest of the clouds. This is all brushed with a newfound, improvisatory vigor.
- II. Among landscape specialists, none is more striking than the Amsterdam painter Aert van der Neer (1603/04–77). He was the only Dutch specialist in nocturnes, and his poetic response to a moonlit landscape is rarely matched.

- A. *Canal Scene by Moonlight* is a spectacular example; its poetry is achieved through scrupulous observation of various natural effects.
- B. This artist's winter scenes are markedly different than those by Avercamp. Van der Neer's are moody and solitary, as seen in *Frozen River by a Town*.
- C. It is difficult to believe that the great space projected in *Winter Landscape* is painted on a panel of only about 10×13 inches. What at first appears to be a uniform gray is revealed to the attentive eye as an array of delicate tones. There is a sense of lengthening days.

III. Aelbert Cuyp (1620–91) of Dordrecht came from a family of painters. He was influenced by van Goyen, van Ruysdael, and Both.

- A. His cattle have a certain dignity, even grandeur in their repose, as seen in *Peasants and Cattle by the River Merwede*. Dutch cows were renowned throughout Europe for their milk production and a point of Dutch pride.
- B. *Ubbergen Castle* is a wonderfully subtle painting in its pictorial brilliance. The composition of the clouds is noteworthy. The scene creates a suspended moment of utter peace.
- C. *The Valkhof at Nijmegen* is a view of the central citadel of Nijmegen, the capital of the province of Gelderland on the Waal River, near its confluence with the Rhine River.
 1. The clouds are again of that striking steel gray and cool white that Cuyp often favored.
 2. Nijmegen was the stronghold of the leader of a revolt against the ancient Romans. It symbolized patriotism and nationalism and was painted many times by landscape artists.
 3. Cuyp's light is ideal and classicizing, the perfect instrument to ennable this cradle of ancient Dutch liberty.
- D. *Horsemen and Herdsman with Cattle* is an idealized landscape. Its low viewpoint is one of the artist's striking approaches in the wide compositions of his late style. More than half of the painting is given to the sky. The motionless clouds stabilize and pacify a memorably beautiful Dutch landscape.

- E. Cuyp's art seems to have been almost entirely unknown outside of Dordrecht in the 17th century. He painted for only 20 years, and his works are relatively scarce.

IV. Karel Dujardin's *Pastoral Landscape* shows a pasture with a cow taking center stage. Rarely has a cow dominated a mountain landscape more comfortably or had a grander sky at its service. In the early 1650s, Dujardin's animals are close to those of a famous animal specialist, Paulus Potter (1625–54).

- A. Potter's *The Young Bull* embodies economic achievement and patriotic pride.
- B. Potter's animals are so carefully and respectfully studied that they are often called portraits of animals. *Young Bull* is his most famous painting, his tour-de-force. It is life-sized—more than 11 feet wide.
- C. It is a composite animal—its horns, teeth, and dewlap are those of bulls of different ages. Once again, we see that “realistic” Dutch art is often not so. It is more about artistic invention and license than it is about “photographic” representation.
- D. We see an enchanting landscape in the far distance, where sunlight plays subtly over meadows and woods.
- E. The long afterlife of Dutch animal painting goes into the 19th century, when the subject was taken up by English, French, German, and American painters. But at that point, such paintings reflect nostalgia for the rural life, without the patriotic overtones felt by the 17th-century Dutch.

Works Discussed:

Aelbert Cuyp: *Horsemen and Herdsman with Cattle*, 1655/60, oil on canvas, 47^{3/8} × 67^{1/2}" (120 × 171.5 cm), National Gallery of Art, Washington, D.C.

Peasants and Cattle by the River Merwede, c. 1658–60, oil on panel, 15 × 20" (38.1 × 50.8 cm), The National Gallery, London, Great Britain.

Ubbergen Castle, c. 1655, oil on panel, 12^{3/4} × 21^{1/2}" (32.1 × 54.5 cm), The National Gallery, London, Great Britain.

The Valkhof at Nijmegen, c. 1652–54, oil on panel, 19^{1/4} × 29" (49.5 × 74.5 cm), Indianapolis Museum of Art, Indianapolis, Indiana.

Karel Dujardin: *Pastoral Landscape*, c. 1650s, oil on canvas, 11 × 13½" (28 × 34 cm), The Barber Institute of Fine Arts, University of Birmingham, Birmingham, Great Britain.

Aert van der Neer: *Canal Scene by Moonlight*, c. 1645–50, oil on canvas, 23 × 28½" (58.5 × 72.6 cm), The Wallace Collection, London, Great Britain.

Frozen River by a Town, c. 1665, oil on panel, 10½ × 16" (26.4 × 40.5 cm), The National Gallery, London, Great Britain.

Winter Landscape, 1650–55, oil on panel, 9¼ × 13½" (23.4 × 33.9 cm), Alte Pinakothek, Munich, Germany.

Paulus Potter: *The Young Bull*, 1647, oil on canvas, 7' 8" × 11' (235.5 × 339 cm), Mauritshuis, The Hague, The Netherlands.

Salomon van Ruysdael: *River Landscape*, 1644, oil on panel, 20½ × 33" (52 × 84.5 cm), Statens Museum for Kunst, Copenhagen, Denmark.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 8, pp. 190–191, 207–211.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; and catalogue nos. 20–25, 59–61, 73–74.

Arthur K. Wheelock, ed., *Aelbert Cuyp*.

Questions to Consider:

1. Describe Aert van der Neer's unique specialty in landscape painting and his treatment of it.
2. What was the significance of animals, such as cows, in Dutch landscape painting?

Lecture Twenty-Five

Jacob van Ruisdael

Scope: Unanimously agreed to be the greatest Dutch landscape painter, Jacob van Ruisdael was the nephew of Salomon von Ruysdael (the different spelling of each is consistent), with whom he studied. He was born and trained in Haarlem and worked there and in Amsterdam. An early trip to Bentheim on the German border gave him landscape motifs that he often reused. The early *Castle of Bentheim* is a masterpiece that depicts the actual castle but dramatically enlarges the mount on which it stands. Freedom with topography is common in Ruisdael's work. He sometimes painted sites that had national political significance (*Ruins of Egmond*) with minor "improvements," while at other times, he completely redesigned the locality, retaining smaller elements previously recorded (*The Jewish Cemetery*). He painted waterfalls in forest settings that were inspired by Everdingen's Scandinavian views (Lecture Twenty-Three). Ruisdael also painted mysterious landscapes (*The Marsh*), magisterial compositions (*The Mill at Wijk-bij-Duurstede*), and vast panoramas (*A Landscape with a Ruined Castle and a Church*). The rich intermingling of precise observation and vivid imagination is especially potent in his landscapes.

Outline

- I. Jacob van Ruisdael (c. 1628/29–82) painted virtually every type of landscape and excelled in them all. He is the only comprehensive landscape artist in Holland and, surely, the greatest.
 - A. *View of the Dunes* surprises with its sense of isolation and a certain massive grandeur. This small painting is convincing in its feeling for natural light, observed and recorded.
 - B. The tonal, monochrome palette common in the 1630s and early 1640s has evolved into a wider, more contrasting range of colors and values.
 - C. Before the advent of pigments in tubes in the 19th century, it would have been impractical for Ruisdael and his contemporaries to paint landscapes in the open air. He would have made drawings,

probably with color notations, and re-created scenes in his studio. Most of all, repeated observation would have fixed these scenes in his memory.

- II.** Ruisdael made several paintings of watermills in the early 1650s, derived from mills not far from Bentheim, which he visited in 1650.
 - A.** The watermill pictured in *Two Watermills* has been tentatively identified, although the landscape in which it is set is invented because there are no hills near the site of the mills in this area.
 - B.** Ruisdael's ability to render the power of a cascade is apparent, even though it was a new subject for him.
- III.** *The Castle of Bentheim* is the principal record of Ruisdael's year (1650) spent in this area of Westphalia where Germany met the United Provinces. It was not much more than 100 miles from Haarlem. This place provided Ruisdael not only with specific subjects but with many details of walls, towers, trees, watermills, and half-timbered buildings that stayed in his visual repertoire throughout his career.
 - A.** Ruisdael enlarged and raised the actual landscape to provide a magnificent mountainous base for his castle, and nothing is more marvelous than what we may call "castles in the clouds" soaring directly beside the stone castle. He also transplanted vegetation native to Haarlem but not to Bentheim.
 - B.** The experience of his journey permanently changed Ruisdael's art, as exemplified by the *Ruins of Egmond*. This was the ancestral castle of the counts of Egmont. Count Egmont was beheaded on orders from the duke of Alva in 1568, and the Spanish occupied the castle during the invasion of 1573–74. After their withdrawal, to prevent them from using it again, the castle was destroyed by order of William the Silent.
- IV.** In early 1659, Ruisdael became a citizen (burgher) of Amsterdam.
 - A.** About five miles from Amsterdam, at Ouderkerk on the Amstel River, was a Portuguese-Jewish cemetery, some tombs of which still exist. Ruisdael painted these tombs in an allegorical landscape—*The Jewish Cemetery*.
 - 1.** He invented ruins, a hilly terrain, and a rushing stream. The ruins are based on those of the Castle of Egmond.

2. The allegory has been read in more than one way: as melancholic, as purely poetic, or as sublime (a Romantic concept). It is in contrast to most of the Dutch landscape painting that we have looked at, except for that of Rembrandt.
- B. In the late 1660s, Ruisdael was inspired by the Scandinavian paintings of Allart van Everdingen, as exemplified by *A Waterfall in a Rocky Landscape*. Waterfalls and mountain torrents account for more than 150 of Ruisdael's paintings.
- C. The mysterious marshland seen in *The Marsh* was not copied from nature but derived from an engraving of another painter's fantastic landscape. Ruisdael has transformed it into something more physically powerful and more psychologically compelling. Although a strong formal order is imposed, this is, in Dutch terms, at least, "the forest primeval."
- D. *A Landscape with a Ruined Castle and a Church* is an astounding panorama, convincing to our eyes and imagination because Ruisdael never loses us in detail or pictorial incident. It is always the grand sweep of his conception that is in charge. As he did in the Bentheim Castle painting, he plays a large, dark tower against a tiny windmill. The immense sky has a drama of Ruisdael's own devising.
- E. *The Mill at Wijk-bij-Duurstede* is one of the most heroic paintings that Ruisdael ever conceived, and his mill is the equal in structural mastery and expressive grandeur of any Dutch landscape, Rembrandt's timeless mill included.
 1. We can trace the mill's governing form in every cloud shape in the sky, just as it rules the land from which it rises and the composition as a whole. This mill is not simply a motif; it is the painting, its genesis and its conclusion.
 2. The windmill was emblematic of salvation for the Dutch because it drained their lands and averted inundation.

Works Discussed:

Jacob van Ruisdael: *The Castle of Bentheim*, 1653, oil on canvas, 43 × 56½" (110.5 × 144 cm), The National Gallery of Ireland, Dublin, Ireland.

The Jewish Cemetery, c. 1660, oil on canvas, 33 × 37" (84 × 95 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Dresden, Germany.

A Landscape with a Ruined Castle and a Church, c. 1665–70, oil on canvas, 42½ × 57" (109 × 146 cm), The National Gallery, London, Great Britain.

The Marsh, 1660s, oil on canvas, 28½ × 38¾" (72.5 × 99 cm), The State Hermitage Museum, St. Petersburg, Russia.

The Mill at Wijk-bij-Duurstede, c. 1670, oil on canvas, 32½ × 39¾" (83 × 101 cm), Rijksmuseum, Amsterdam, The Netherlands.

Ruins of Egmond, c. 1650–60, oil on canvas, 38¾ × 51" (98.5 × 130 cm), The Art Institute of Chicago, Chicago, Illinois.

Two Watermills, c. 1650–53, oil on canvas, 35 × 43¾" (87.3 × 111.5 cm), The National Gallery, London, Great Britain.

View of the Dunes, 1651–55, oil on panel, 13¼ × 19¼" (33.5 × 49.2 cm), Philadelphia Museum of Art, Philadelphia, Pennsylvania.

A Waterfall in a Rocky Landscape, 1660s, oil on canvas, 33¾ × 36½" (98.5 × 85 cm), The National Gallery, London, Great Britain.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 8, pp. 195–205.

Seymour Slive, *Jacob van Ruisdael: Master of Landscape*.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; catalogue nos. 80–89.

Questions to Consider:

1. Why is Ruisdael unusual among Dutch landscape painters?
2. Is *The Jewish Cemetery* a topographical record of the landmark it depicts?

Lecture Twenty-Six

Dutch Landscape Painting until 1689

Scope: This lecture continues with Ruisdael's painting before looking at two other prominent landscape painters. In his late career, Ruisdael developed a new subject in a striking format—views of Haarlem (where he had not lived for years) painted on vertical or nearly square surfaces. The high viewpoint from the dunes was unusual, and the compositional control and the variety of tone and shape in the large skies are impressive. The characteristic subject of the Amsterdam painter Philips de Koninck was the panoramic view, often large. *Distant View with Cottages Lining a Road* is typical, both in subject and in a style that reflects Rembrandt's colors and Hercules Seghers's drama. Finally, we look at Meindert Hobbema, an artist whose posthumous fame (like Aelbert Cuyp's) was great and whose paintings are found in many museums. His landscapes have a domesticated quality, calm, enterable, and close by. He often repeated the pleasing compositional formula and warm palette of *A Watermill*, but his *Wooded Landscape: Path on the Dyke* exhibits greater variety and imagination. His late isolated painting *Avenue at Middelharnis* is rare in Dutch landscape art for the central road that pushes into deep perspective.

Outline

- I. Curiously, it was only after he moved to Amsterdam that Ruisdael began to paint views of Haarlem. His so-called “little views” of Haarlem are panoramas looking toward the town, dominated by St. Bavo, seen from the dunes across the fields, which include the linen-bleaching grounds (today, tulip fields). They are different from Ruisdael’s other panoramas in that they are topographically specific.
 - A. *View of Haarlem with the Bleaching Grounds* shows long, white strips of linen laid out in the Sun. The painting stresses slow rhythms and tonal harmonies.
 - B. Another *View of Haarlem with the Bleaching Grounds* turns the canvas on its end so that the sky is huge and vertical and far more varied, with contrasting tones and shapes, yet the compositional rigor is astonishing.

1. The fields and town below this sky are quite different from what we see in the first painting. The contrasts of light and dark are greater, the whites seem brighter, and the painstaking depiction of all the ground forms increases the effect of the sky. The blue patch of sky-reflecting water in the left foreground jabs the painting into instant life.
2. This painting describes a small part of a small area of a small country yet expresses vastness.

II. Philips de Koninck (1619–88) was in Rembrandt’s circle of friends but probably was not his pupil. Nonetheless, Rembrandt’s influence can be seen in Koninck’s landscapes. His characteristic subject is the panorama.

- A. *Distant View with Cottages Lining a Road* has no immediate parallel in Dutch painting of the 1650s.

 1. Rembrandt’s palette is reflected in the yellow and brown with accents of deep red in the foreground and in the free, painterly passages.
 2. Koninck typically has a road leading in from the foreground, but often, it is, as here, on a lower plane, not on a continuum from our viewpoint.
 3. An almost visionary town rises in the right middle distance, picked out by sunlight and mysterious in its effect. The sky is heavily clouded but cleverly composed with diagonal masses.
- B. In *Extensive Landscape with a Hawking Party*, Koninck is bolder, with the broad, dark cloud shadow sweeping across the middle third of the land area. The hawking party was probably not painted by Koninck but by an Amsterdam painter, Johannes Lingelbach, who was a specialist in providing figures for landscape painters.
- C. Koninck’s panoramic landscapes seem to be inventions. Perhaps the grand achievement of the Dutch nation may have prompted the conjuring of landscapes to match it.

III. Meindert Hobbema (1638–1709) is the only certain pupil of Ruisdael. His landscapes are more restricted in subjects than his teacher’s, but he painted a great deal in a career that was considerably curtailed after he obtained a well-paid position as a wine-gauger for the city of Amsterdam in 1668. His works were avidly collected by the English in the 18th and 19th centuries and by wealthy Americans in the 19th

century. His art measurably influenced the taste of those centuries, gaining more notice than it had in his own time.

- A. *A Watermill* shows a mill Hobbema painted several times from the same angle. Typically, he does not allow any space beyond the middle ground. The color of the mill, its warm red roof, is the center of the painting. Hobbema loved this color. After you have warmed your eyes in it, however, there is only one place for attention to go—up to the bright, gentle clouds.
- B. *Wooded Landscape: Path on the Dyke* has more suggestion of distance than the previous painting. The large central tree is the controlling sentry, but it is played against the clouds in a lively way and has an animated contour. Hobbema had a formula for trees (one that later British artists often emulated), but here, he avoids the formulaic. This superb painting is full of variety in color, shape, and space.
- C. In *A Wooded Landscape*, Hobbema's playful artifice of having the large white cloud curve back in response to the curve of the central tree is pleasing.
- D. In *Ruins of Brederode Castle*, Hobbema joined Cuyp, Ruisdael, and others who found in the historic ruins of the Netherlands subjects that were suggestive and either specifically or generically supportive of the concept of the Dutch Republic and its historic roots. Brederode Castle, three miles north of Haarlem, had been built in the 13th century and destroyed in 1573 during the war with Spain.
- E. *Avenue at Middelharnis* is the latest known painting in Hobbema's career. Because it was unusual for this artist to paint a recognizable scene, it has been assumed that this painting was commissioned. Deep central-perspective paintings are not common in Dutch landscapes. This road still exists, but the trees are old and dense and not especially tall. In Hobbema's painting, there is something of the feeling of a formal landscape, which may mark the shift to French taste toward the end of the century.

Works Discussed:

Meindert Hobbema: *Avenue at Middelharnis*, 1689, oil on canvas, 40½×55½" (103.5×141 cm), The National Gallery, London, Great Britain.

Ruins of Brederode Castle, 1671, oil on canvas, $32 \times 41\frac{1}{2}$ " (82 × 106 cm), The National Gallery, London, Great Britain.

A Watermill, c. 1665–68, oil on panel, $24\frac{1}{4} \times 36\frac{3}{4}$ " (62 × 85.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

A Wooded Landscape, 1667, oil on panel, $24 \times 33\frac{1}{2}$ " (61 × 85.1 cm), J. Paul Getty Museum, Los Angeles, California.

Wooded Landscape: Path on the Dyke, 1663, oil on canvas, $41\frac{1}{2} \times 50$ " (105.5 × 128 cm), The National Gallery, Dublin, Ireland.

Philips de Koninck: *Distant View with Cottages Lining a Road*, 1655, oil on canvas, $52 \times 65\frac{1}{2}$ " (133 × 167.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

An Extensive Landscape with a Hawking Party, c. 1670, oil on canvas, $52 \times 62\frac{3}{4}$ " (132.5 × 160.5 cm), The National Gallery, London, Great Britain.

Jacob van Ruisdael: *View of Haarlem with the Bleaching Grounds*, c. 1670–75, oil on canvas, $21\frac{3}{4} \times 24\frac{1}{4}$ " (55.5 × 62 cm), Mauritshuis, The Hague, The Netherlands.

View of Haarlem with the Bleaching Grounds, c. 1670–75, oil on canvas, $24\frac{1}{4} \times 21\frac{1}{2}$ " (62.2 × 55.2 cm), Kunsthaus, Zurich, Switzerland.

Further Reading:

Seymour Slive, *Dutch Painting 1600–1800*, chapter 8, pp. 193–194, 205–207.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; catalogue nos. 44–47, 53–54.

Questions to Consider:

1. What type of landscape view did Philips de Koninck paint, and why is it notable?
2. Hobbema's posthumous influence has been great. What national school of landscape painting did it influence and why?

Lecture Twenty-Seven

Marine Painting

Scope: Marine painting here includes seascapes, beach scenes, lakes, and rivers. Such subjects had deep significance for the Dutch, because they were a powerful trading nation with a great navy and because they were under constant threat of flooding from the sea. No wonder that the subject received its first complete exploration by Dutch artists or that it was borrowed from them by the seagirt English. Jan Porcellis introduced the tonal style that was adopted by van Goyen and painted dramatic pictures in which sky and sea are the protagonists. Jan van de Cappelle was an anomaly among artists—a wealthy businessman who was also a great painter. *Shipping in a Calm at Flushing* is set in the mouth of a river, and its calm, monumental forms, bathed in radiant light and reflection, are the hallmark of this artist's style. We have seen Cuyp's landscapes in Lecture Twenty-Four, but his *Maas at Dordrecht* is one of the masterpieces of Dutch marine painting, rarely surpassed in its breadth of composition or wonderful light effects. Salomon van Ruysdael, to whom we again return, painted many seascapes, but his rather small *View of Beverwijk from the Wijkermeer* is among the finest of his career. That Dutch marine painting passed to England was in large part due to a father and his son, Willem van de Velde the Elder and the Younger, who transferred to England and were placed on permanent retainers by Charles II. The career of the son ended only in the 18th century.

Outline

- I. *Shipwreck off the Coast* by Jan Porcellis (c. 1580/84–1632) is a beautiful monochrome painting of great drama. Powerful masses of dark gray clouds, wonderfully composed, occupy 60 percent of the painting and are contrasted with the rolling sea and shifting light playing over the beach and dunes.
 - A. Porcellis is said to have been a pupil of Vroom in Haarlem. He established the tonal style that was soon adopted in landscape painting by van Goyen and others, and he is credited with the

decisive transition from the realistic recording of ships that preoccupied his teacher, Vroom, to a more dramatic mode.

B. Unlike Vroom, Porcellis did not paint ship portraits or grand fleets, instead concentrating on the conflict of sea and ship. Ordinary working boats are often his subjects, and the sea and sky are more important than the vessels.

II. The memorable marine paintings of Jan van de Cappelle (1624/26–79) are not really sea pictures because he chose the calm waters of the mouths of rivers or harbors. His interest is not in the drama of moving water but in water as a reflective medium.

A. *Shipping in a Calm at Flushing with a States General Yacht Firing a Salute* shows sails against a backdrop of monumental clouds—and what sails! Some in light, some in shadow, their angles and the angles of the rigging are precise and controlled. Van de Cappelle has a highly developed sense of formal abstraction that is entirely his own. There are many figures in his paintings—his ships are fully manned—but he subordinates them to his grand sense of sweeping design.

B. *Shipping Scene with a Dutch Yacht* offers a different approach. The ships are smaller and set farther back. He treats them with spare grace. The horizon is a more expressive part of the picture. Van de Cappelle knew ships; he owned a yacht.

C. *Shipping Near the Coast* has an asymmetrical composition, but it is the perfection of atmospheric rendering that distinguishes this masterpiece. By looking closely at the brushwork, for example, in the central ship, we discover one of van de Cappelle’s secrets: that his unforgettable calm and nobility arises from the brushwork, as well as the design. His brushwork is subtle and as timeless as the effect of the whole; each stroke is considered and each object rendered with what one connoisseur called “the spirit of the brush itself.”

III. Aelbert Cuyp’s *The Maas at Dordrecht* has a great sense of innate importance, with its massing fleet.

A. A large ship dominates the scene. Another large boat in the left middle distance has a top spar that begins a diagonal that continues into the massed clouds, soaring nearly to the top of the picture. The small triangles of the sails generate the large triangle that

controls the surface composition. Although Cuyp shares this breadth of conception with van de Cappelle, the sense of volume and weight is his own.

- B. In July 1646, the Dutch assembled the largest fleet ever seen in Dordrecht. This show of force may have been influential, given that the Treaty of Münster ending the Eighty Years' War was signed two years later.
- C. The focus of this painting is not the warships; it is the wide-bodied ferry in the foreground. The rowboat beside it carries a standing man who was probably a representative of the city of Dordrecht and may have commissioned this painting. He was a member of the prominent van Slingeland family, who owned the painting in the mid-18th century and probably from the time of its creation.

IV. Salomon van Ruisdael's *View of Beverwijk from the Wijkermeer* shows the artist at the height of his powers. The clouds are the glory of this painting. The painting has a monumental appearance far beyond its modest size.

V. *Ships in Distress off a Rocky Coast* is an early work of Ludolf Bakhuysen (1631–1708), the last major painter of the Dutch seascape tradition. Disaster is likely for these ships, threatened as they are by the wind; currents; huge, dangerous rocks; and even by collisions with each other. The fantastically shaped rocks suggest the inventions of 19th-century painters. Clouds mimic the shapes of the rocks.

VI. The most famous and astonishing works of Willem van de Velde the Elder (1611–93) are the so-called *pen paintings*, of which *Departure of the Dutch Fleet in 1645* is an example. It is drawn with a pen on a white ground.

- A. Another such painting is *Battle of the Sound*. Van de Velde the Elder relied on firsthand experience. He accompanied fleets and sketched naval engagements as they happened. Many of his paintings were commissioned by naval commanders and others as mementos of Dutch naval victories over the Spanish, English, and Swedish. The thousands of preparatory drawings made by Willem van de Velde the Elder and by his son are still invaluable for naval historians.
- B. Willem van de Velde the Younger (1633–1707) had a wide range but was partial to isolating his ships. In *English Ships at Sea*

Beating to Windward in a Gale, the foreground ship is almost like some strange waterfowl about to take flight.

- C. The van de Veldes probably moved to England late in 1672, settled there, and were patronized by Charles II and the duke of York. Still, both men continued to travel to Holland and paint for the Dutch market.
- D. Van de Velde the Younger's *The Cannon Shot* is his masterpiece, whose grandeur of composition might be compared with Ruisdael's *Mill at Wijk-bij-Duurstede*. The ship is given the hero's role; the shapes of its sails are among the most original imaginings of any Dutch artist.
- E. The young van de Velde lived until 1707, but his influence, and that of his father, lasted far longer. They brought the Dutch seascape to England, essentially creating the English school of marine painting.

Works Discussed:

Ludolf Bakhuysen: *Ships in Distress off a Rocky Coast*, 1667, oil on canvas, $45 \times 66"$ (114 × 167 cm), National Gallery of Art, Washington, D.C.

Jan van de Cappelle: *Shipping in a Calm at Flushing with a States General Yacht Firing a Salute*, 1649, oil on panel, $27\frac{1}{4} \times 36\frac{1}{4}"$ (69.7 × 92.2 cm), J. Paul Getty Museum, Los Angeles, California.

Shipping Scene with a Dutch Yacht, 1650, oil on panel, $33\frac{1}{2} \times 44\frac{3}{4}"$ (85.5 × 114.5 cm), The National Gallery, London, Great Britain.

Shipping Near the Coast, c. 1654, oil on canvas, $24 \times 33"$ (61 × 84 cm), Toledo Museum of Art, Toledo, Ohio.

Aelbert Cuyp: *The Maas at Dordrecht*, c. 1650, oil on canvas, $45\frac{1}{4} \times 67"$ (115 × 170 cm), National Gallery of Art, Washington, D.C.

Jan Porcellis: *Shipwreck off the Coast*, 1631, oil on panel, $14\frac{1}{4} \times 26"$ (36.5 × 66.5 cm), Mauritshuis, The Hague, The Netherlands.

Salomon van Ruysdael: *View of Beverwijk from the Wijkermeer*, c. 1661, oil on panel, $16 \times 14"$ (41 × 35.5 cm), Mauritshuis, The Hague, The Netherlands.

Willem van de Velde the Elder: *Battle of the Sound*, 1658, pen and ink on panel, $38 \times 55\frac{1}{2}"$ (97.5 × 141 cm), Amsterdams Historisch Museum, Amsterdam, The Netherlands.

Departure of the Dutch Fleet in 1645, c. 1650, pen and ink on panel, 29½×41¼" (75.5×105.5 cm), Stedelijk Museum de Lakenhal, Leiden, The Netherlands.

Willem van de Velde the Younger: *The Cannon Shot*, c. 1650–1707, oil on canvas, 30¾×26¼" (78.5×67 cm), Rijksmuseum, Amsterdam, The Netherlands.

English Ships at Sea Beating to Windward in a Gale, c. 1690, oil on canvas, 33¾×47¾" (86.4×122 cm), National Maritime Museum, Greenwich, London, Great Britain.

Further Reading:

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 9.

Wolfgang Stechow, *Dutch Landscape Painting of the Seventeenth Century*, chapters 3–4.

Arthur K. Wheelock, *Dutch Painting of the Seventeenth Century* (for discussions of Cuyp's *The Maas at Dordrecht* [pp. 36–43] and Bakhuyzen's *Ships in Distress off a Rocky Coast* [pp. 15–18]).

The Glory of the Golden Age: Dutch Art of the 17th Century, catalogue no. 159, pp. 233–234 (Willem van de Velde the Elder).

Questions to Consider:

1. Why did the first great school of marine painting develop in Holland?
2. How did Dutch seascape painting influence English seascape painting?

Lecture Twenty-Eight

The Moral of the Story—History Painting

Scope: Although Dutch art is especially known for its particular specialties, from portraiture to landscape, many Dutch artists also made history paintings. These are paintings that depict elevated narrative subjects from the Bible, mythology, and ancient or modern political history. Such subjects are more characteristic of the art of autocratic and Catholic European countries, but there were always artists and patrons in the Dutch Republic who favored these themes, especially in Catholic centers, such as Utrecht, or at the court of the House of Orange at The Hague. Eight examples are seen in this lecture. Classical mythology inspired Pieter Lastman (*Nausicaa and Odysseus*). Classical history was treated by Gerrit von Honthorst (*Artemisia*), Gerbrandt van der Eeckhout (*The Magnanimity of Scipio*), and Caesar van Everdingen (*Diogenes Looking for an Honest Man*). Allegories were less frequent; our example is by Abraham van den Tempel, *The Town of Leyden Receives the Cloth Industry*. Religious subjects were dominant in history painting; in this category, we see three paintings: Abraham Bloemaert's *Parable of the Tares of the Field*, Terbruggghen's *St. Sebastian Attended by St. Irene*, and Jan de Bray's *The Finding of Moses*.

Outline

- I. The narratives of history painting were expected to be morally and intellectually edifying, which is why academic theorists considered history the most significant of all subjects.
 - A. Style and subject were connected; thus for many theorists, the only suitable style was the classical style (derived from antiquity via the Italian Renaissance). That contention was often challenged, however; Rembrandt, for example, produced many history paintings in a non-classical style.
 - B. In 17th-century Holland, the reduced patronage of the Roman Catholic Church and the aristocracy meant that the number of history painters was small. Only in Catholic centers, such as

Utrecht, or in the court centered on the House of Orange in The Hague was there a consistent demand for such painting.

- II.** Pieter Lastman's (c. 1583–1633) *Nausicaa and Odysseus* is based on a passage from Homer's *Odyssey*, in which the shipwrecked, almost naked Odysseus startles a group of young women gathered on the shore. The moral of this story is compassion and generosity of spirit, but the artist has a sense of humor to leaven the drama and lavishes attention on both the nude Odysseus and the histrionic maidens.
- III.** Abraham Bloemaert's *Parable of the Tares of the Field* is one of his most original religious paintings.
 - A.** Based on a parable related in the Gospel of Matthew (13:24–30), the underlying theme is of sin and salvation. The two nude laborers are Adam and Eve, reflecting the artist's time-honored interpretation of this parable as representing the fall of man.
 - B.** Symbolic images in the painting underscore the theme of sin and salvation: The goat under the dovecote is a symbol of lust and damnation; a peacock signifies immortality and Christ's resurrection because of the ancient belief that its flesh never decayed.
 - C.** But Bloemaert's deftest touch is in his depiction of the “enemy” who spoils the wheat with weeds, for he is the devil, as his horns and tail, once perceived, make clear.
- IV.** Hendrick Terbrugghen's *St. Sebastian Attended by St. Irene* is widely considered his masterpiece.
 - A.** Sebastian is the suffering object of tenderness and compassion. Terbrugghen has understated the gruesomeness of his death. What is painful to the viewer is St. Irene's concentrated and careful removal of an arrow from Sebastian's body and her companion's removal of the leather thongs that still hold his right arm.
 - B.** The group of hands in the corner is unforgettable: two strong, determined hands flanking a hand that has turned gray from lack of blood.
- V.** Gerrit van Honthorst's style evolved toward the classical style of history painting and reflected the influence of Rubens. His suavely sophisticated *Artemisia* shows the widow of Mausolus, ruler of Caria in

Asia Minor, drinking her cremated husband's ashes. The story came to symbolize a widow's devotion to her husband's memory.

VI. Abraham van den Tempel's (1622/23–72) *The Town of Leyden Receives the Cloth Industry* is by an artist who is little known today.

- A. *Laken*, a term sometimes used in the title of this painting, was refined wool, the production of which was the centerpiece of Leiden's economy.
- B. In this painting, Leiden is personified by a woman gesturing to two gods: Minerva, goddess of wisdom and war, and Mercury, god of commerce.
- C. Freedom, personified, kneels at Leiden's feet. Another woman personifies wool manufacture; she carries a book, the guild's new charter.

VII. Gerbrandt van der Eeckhout (1621–74) studied with Rembrandt during the late 1630s and worked in Amsterdam. The subject of his *Magnanimity of Scipio* is taken from the Roman historian Livy, who portrayed Scipio as a compassionate and magnanimous commander. This had been a popular subject in Italian Renaissance painting, and the 17th-century Dutch admired Roman heroes as models of conduct for their own republic.

- A. The family members in this picture seem to be actual portraits, but nothing is known of the commission. Eeckhout often introduced portraits into historical scenes.
- B. Despite his training with Rembrandt, Eeckhout's style in the 1650s became lighter in tone, more elegant, and more classical, in accordance with the subject.

VIII. Caesar van Everdingen's (c. 1617–78) *Diogenes Looking for an Honest Man* shows the Cynic philosopher of the 4th century B.C. wandering through a crowd in his quest. This was another especially popular subject in 17th-century Holland. Everdingen set his scene in Haarlem, not Athens, and painted some obvious portraits in the townspeople around Diogenes.

IX. Jan de Bray's *The Finding of Moses* is a subject of seminal importance in the Old Testament, and de Bray treats it with full solemnity. Every face in this painting is full of the knowledge of the moment, and these wonderfully realized expressions are the work of a sensitive portrait

artist. The salvation of Moses and, therefore, of the people he will one day lead out of captivity is a parallel to the successful liberation of the Dutch people from Spanish domination.

Works Discussed:

Abraham Bloemaert: *Parable of the Tares of the Field*, 1624, oil on canvas, $39\frac{1}{2} \times 52\frac{1}{2}$ " (100.3 × 133.3 cm), The Walters Art Museum, Baltimore, Maryland.

Jan de Bray: *The Finding of Moses*, 1661, oil on canvas, $47\frac{1}{2} \times 64\frac{1}{2}$ " (121 × 164 cm), Museum Boymans van Beuningen, Rotterdam, The Netherlands.

Gerbrandt van den Eeckhout: *The Magnanimity of Scipio*, 1650s, oil on canvas, $54\frac{3}{8} \times 67\frac{1}{2}$ " (137.80 × 171.5 cm), Toledo Museum of Art, Toledo, Ohio.

Caesar van Everdingen: *Diogenes Looking for an Honest Man*, 1652, oil on canvas, $29\frac{3}{4} \times 40\frac{1}{2}$ " (75.9 × 103.6 cm), Mauritshuis, The Hague, The Netherlands.

Gerrit von Honthorst: *Artemisia*, 1630–35, oil on canvas, $66\frac{1}{2} \times 58$ " (170 × 147.5 cm), Princeton University Art Museum, Princeton, New Jersey.

Pieter Lastman: *Nausicaa and Odysseus*, 1619, oil on panel, $35\frac{3}{4} \times 46$ " (91.5 × 117.2 cm), Alte Pinakothek, Munich, Germany.

Abraham van den Tempel: *The Town of Leyden Receives the Cloth Industry*, 1651, oil on canvas, $6' 9" \times 8' 8"$ (207 × 266.5 cm), Stedelijk Museum de Lakenhal, Leiden, The Netherlands.

Hendrick Terbrugghen: *St. Sebastian Attended by St. Irene*, 1625, oil on canvas, $58\frac{3}{4} \times 47$ " (149 × 119.4 cm), Allen Memorial Art Museum, Oberlin, Ohio.

Further Reading:

Albert Blankert, et al., *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*, catalogue nos. 17, 41, 53, 56, 61.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 3, pp. 15–27.

Peter C. Sutton, et al., *Masters of 17th-Century Dutch Landscape Painting*, introduction, pp. 1–63; other essays *passim*; catalogue no. 12 (Bloemaert).

Questions to Consider:

1. What does the subject category of history painting include, and how was it regarded in the 17th century?
2. Bloemaert's *Parable of the Tares of the Field* at first looks simply like a fine landscape painting. How is the parable depicted?

Lecture Twenty-Nine

The Decoration of the Amsterdam Town Hall

Scope: The new Town Hall of Amsterdam, when opened in 1655, was considered one of the grandest and most significant buildings in the country. Symbolic of the meteoric political and economic rise of the nation, both the architecture by Jacob van Campen and the decoration by a group of painters and sculptors were praised by native and foreign visitors. The paintings were generally very large, and their subjects, often drawn from religion, classical history, and mythology, were intended to symbolically extol the Dutch government. Some of the artists had been pupils of Rembrandt who had made their reputations by mid-century. For instance, Ferdinand Bol contributed *Fabritius and Pyrrhus* and *Moses Descending from Mount Sinai with the Ten Commandments*, while Govaert Flinck painted *The Incorrputible Consul Marcus Curius Dentatus* and *Solomon Praying for Wisdom*. Another group of paintings depicted the history of the Batavians, ancient forefathers of the Dutch who had rebelled against Roman rule. Jacob Jordaens, a Flemish Protestant painter from Antwerp much admired in the north, painted two canvases, including *Romans Concluding Peace with the Batavians*. Jan Lievens, a contemporary and youthful friend of Rembrandt, painted the heroic *Brinio Held Aloft on a Shield*, and Rembrandt himself was commissioned to paint the *Conspiracy of Claudius Civilis*, which was briefly installed, then rejected and removed.

Outline

- I. The new Town Hall of Amsterdam and its extensive decoration must be understood in the context of the moment when Holland reveled in its independence. The building attests to the pride and ambition of the city.
 - A. Pieter Saenredam's *Old Town Hall of Amsterdam* was a late-medieval structure and represented a very different city that had increased in population nearly 700 percent in the century between the beginning of the Eighty Years' War in 1568 and our period, 1675.

- B. Jan van der Heyden's *Dam Street and the New City Hall, Amsterdam* shows the hall designed by Jacob van Campen (1595–1667), the first stone of which was laid in 1648. The Town Hall officially opened in 1655, although the painted decoration was not yet finished or even all commissioned.
- C. Jacob van der Ulft's (1627–89) *Town Hall in Amsterdam* is another contemporary view. The projected cost of the new Town Hall was immense, and the physical challenge was daunting because of the necessity of laying foundations strong enough to support the largest stone structure in the city above the watery substratum of Amsterdam.
- D. Jacob van Campen's Citizens' Hall was the symbolic center of the Town Hall. All the iconographic elements in this hall ignore the Copernican view of the solar system and symbolically insist that the Earth is the center of the universe and Amsterdam, the center of the Earth.
- E. The galleries surrounding the Citizens' Hall are decorated with sculptures of eight Roman gods by Artus Quellinus (1609–68). In the southwest corner, *Apollo and Python* is one of the sculptor's most impressive single figures.
- F. Ferdinand Bol's subject of *Fabritius and Pyrrhus* offers an ethical lesson and underscores the presumed honor of the burgomasters by the Roman example. Bol was a pupil of Rembrandt. After 1650, his style was greatly influenced by the Flemish paintings of Rubens and Van Dyck, though without the strength of the former or the elegance of the latter.
- G. Govaert Flinck's *The Incorruptible Consul Marcus Curius Dentatus*, painted for the Former Burgomasters' Cabinet, refers to the exemplary government of the Roman Republic and alludes to the same qualities in the government of the Dutch capital. One of the finest paintings in the Town Hall, it makes clear why Flinck was so highly regarded in his day.
- H. Willem Braesemary, virtually unknown today, was commissioned to paint an overmantel for the Insurance Chamber of the Amsterdam Town Hall on the subject *Theseus and Ariadne*. Braesemary's scene shows Theseus returning to Ariadne the ball of thread she had given him to help him find his way out of the labyrinth after he had slain the minotaur.

II. The Dutch compared their battle against oppression and their triumph over it as divinely guided and thoroughly comparable to the saga of the Israelites. For this reason, Old Testament subjects were common.

- A. Ferdinand Bol's *Moses Descending from Mount Sinai with the Ten Commandments* appropriately hangs in the Magistrates' Chamber.
- B. Govaert Flinck's *Solomon Praying for Wisdom* was commissioned for the north overmantel in the Council Chamber. The painting shows the moment when Solomon's prayer for wisdom to rule his people well is granted.

III. A 17th-century Dutch historian concluded that the Batavians were the forefathers of the modern Dutch. The analogy between the revolt of these Batavian forefathers in A.D. 69 against the Romans and the recent Dutch revolt against the Spanish was too tempting to ignore. Paintings representing Batavian history were to occupy the corners of the galleries surrounding the Citizens' Hall and, like most of the paintings in the building, were mounted over architectural elements, in this case, the doors.

- A. In 1661, Rembrandt was commissioned to paint the *Conspiracy of Claudius Civilis*. He did, but it was removed for reasons that are not clear. What is clear is that Rembrandt's style by 1660 was utterly at odds with the prevailing classical taste of the moment. His painting was replaced with one by Juriaan Ovens.
- B. Jan Lievens's (1607–74) *Brinio Held Aloft on a Shield* is in a style closely related to Rembrandt's. After a stay in London in the circle of Van Dyck and some years in Antwerp, Lievens returned to Amsterdam to paint large, classicizing decorations for the new Town Hall in the 1650s. He was an extremely talented artist, whose style changed often. Brinio, the leader of the allies of the Batavians, is shown borne triumphantly on a shield to mark his accession to power.
- C. *Romans Concluding Peace with the Batavians* is one of two large paintings commissioned from Jacob Jordaens (1593–1678), the Flemish inheritor of Rubens's studio. At some point, Jordaens became a member of the Calvinist community in Antwerp and, thus, was welcomed in Holland. This allegory of peace is remarkably restrained, and its classicism is precisely attuned to the prevailing taste.

Works Discussed:

Ferdinand Bol: *Fabritius and Pyrrhus*, 1656, Former Burgomasters' Cabinet, Royal Palace, Amsterdam, The Netherlands.

Moses Descending from Mount Sinai with the Ten Commandments, 1662, Magistrates' Chamber, Royal Palace, Amsterdam, The Netherlands.

Willem Braesemary: *Theseus and Ariadne*, 1657, Insurance Chamber, Royal Palace, Amsterdam, The Netherlands.

Jacob van Campen: Citizens' Hall, Royal Palace, Amsterdam, The Netherlands (sculptural decoration by Artus Quellinus).

Govaert Flinck: *The Incorrputible Consul Marcus Curius Dentatus*, 1656, Former Burgomasters' Cabinet, Royal Palace, Amsterdam, The Netherlands.

Solomon Praying for Wisdom, 1658, Council Chamber, Royal Palace, Amsterdam, The Netherlands.

Jan van der Heyden: *Dam Street and the New City Hall, Amsterdam*, 1668, oil on canvas, $28\frac{1}{2} \times 33\frac{1}{2}$ " (73 × 86 cm), Musée du Louvre, Paris, France.

Pieter de Hooch: *The Interior of the Burgomasters' Cabinet in the Amsterdam Town Hall*, 1660s, oil on canvas, $44 \times 38\frac{3}{4}$ " (112.5 × 99 cm), Museo Thyssen-Bornemisza, Madrid, Spain.

Jacob Jordaens: *Romans Concluding Peace with the Batavians*, 1661, East Gallery, Royal Palace, Amsterdam, The Netherlands.

Jan Lievens: *Brinio Held Aloft on a Shield*, 1661, South Gallery, Royal Palace, Amsterdam, The Netherlands.

Artus Quellinus: *Apollo and Python*, 1650, marble, Royal Palace, Amsterdam, The Netherlands.

Rembrandt van Rijn: *Conspiracy of Claudius Civilis*, 1661–62, oil on canvas, $6' 5" \times 10' 2"$ (196 × 309 cm), National Museum, Stockholm, Sweden.

Pieter Jansz. Saenredam: *The Old Town Hall of Amsterdam*, 1657, oil on panel, $25\frac{1}{4} \times 32\frac{1}{2}$ " (64.5 × 83 cm), Rijksmuseum, Amsterdam, The Netherlands.

Jacob van der Ulft (Studio of): *Town Hall in Amsterdam*, 17th century, Hamburger Kunsthalle, Hamburg, Germany.

Further Reading:

Eymert-Jan Goossens, *Treasure Wrought by Chisel and Brush: The Town Hall of Amsterdam in the Golden Age*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 6, pp. 26–27, 90, 105–108, 157, 273.

Mariet Westermann, *A Worldly Art: The Dutch Republic, 1585–1718*, chapter 4, pp. 99–103.

Questions to Consider:

1. Why was Amsterdam's new Town Hall begun in 1648?
2. Most of the subjects chosen for the decoration of the Town Hall were Roman or biblical. The exception was the series devoted to the Batavians. Why was this subject significant for the Town Hall?

Lecture Thirty

Rembrandt to 1630

Scope: Following his youthful beginnings in Leiden, Rembrandt's study with Pieter Lastman was important, and a comparison of Lastman's *Orestes and Pylades Disputing at the Altar* with Rembrandt's *The Stoning of St. Stephen* makes that influence clear. *History Scene*, depicting Palamedes before Agamemnon, may have been the pendant to *St. Stephen*. Several paintings provide a look at biblical themes dear to Rembrandt. *Tobit Praying* is an early painting based on the apocryphal Old Testament Book of Tobit, which the artist drew upon throughout his career. *Hannah and Simeon in the Temple* is based on a New Testament passage from the Gospel of Luke that Rembrandt also often returned to. *Capture of Samson* is his simple treatment of a subject that would be treated to a heroic, horrifying reprise in the 1630s. Two self-portraits, one of the *Artist in his Studio*, announce Rembrandt's lifelong dedication to recording his own changing features, the most famous sequence of self-portraits in Western art. An association of venerable age with prophetic wisdom is apparent in his art; *Jeremiah Lamenting the Destruction of Jerusalem* and a work titled *The Prophetess Anna* (known as 'Rembrandt's Mother') are early examples.

Outline

- I. After his youthful education and artistic training in Leiden, the nine months or so that Rembrandt spent studying with Pieter Lastman in Amsterdam were critical, for Rembrandt seems to have found his grounding as an artist in the example and teaching of Lastman.
 - A. To understand Rembrandt's position in the history of Dutch art, it is helpful to remember that he belonged to the generation exactly between Frans Hals (b. 1582) and Johannes Vermeer (b. 1632).
 - B. Thus, Rembrandt lived during a time of relative peace in Holland, although there were divisive domestic clashes spurred by conflicting views on the nature of politics and religion.

II. Pieter Lastman's *Orestes and Pylades Disputing at the Altar* is a subject from Euripides and depicts the scene where Orestes and his friend Pylades must decide which of them is to be sacrificed. Typical of Lastman, the painting is strongly accented with bright color and rhythmically structured. Rembrandt owned many of Lastman's works.

A. Lastman's influence, both in subject and style, is dominant in Rembrandt's *The Stoning of St. Stephen*.

1. In this painting, Rembrandt captures the mindless brutality of the mob killing the first Christian martyr.
2. Stephen's martyrdom may have symbolized what the Dutch moderates (Remonstrants) would have viewed as the martyrdom of their leader, Johan van Oldenbarneveldt, in 1619 at the behest of the strict Calvinist Prince Maurits. It has been argued that Rembrandt's painting of St. Stephen's martyrdom was commissioned by Petrus Scriverius, a member of the Dutch Remonstrant Schrijvers family.

B. Rembrandt's *History Scene*, depicting Palamedes before Agamemnon, is probably the pendant to *The Stoning of St. Stephen*.

1. Art scholar Gary Schwartz has proposed that this painting is based on the ancient Greek myth of Palamedes, who was unjustly condemned to death by stoning by Agamemnon.
2. The story had been the subject of a play by the Dutch poet Joost van den Vondel, published in 1625 and entitled *Palamedes, or Innocence Murdered*. Vondel later explained that all the characters had a double identity—one Greek and one based on the history of Oldenbarneveldt's betrayal and death. A member of Petrus Scriverius's family had suggested the subject to Vondel.
3. The death of Prince Maurits in 1625 and the succession of his more tolerant brother would explain Vondel's acceptance of the subject and the commission of Rembrandt's painting (he even put his self-portrait into it). It suggests Rembrandt's rapport with the Remonstrants.

III. Rembrandt had a lifelong fondness for the apocryphal Old Testament Book of Tobit. *Tobit Praying (with Anna and the Kid)* shows the blind Tobit praying for death because he had doubted his wife's honesty.

- A. Rembrandt also had a favorite New Testament text, the story in the Gospel of Luke, chapter 2, recounting the consecration of the infant Jesus at the Temple, as seen in *Hannah and Simeon in the Temple*.
 - 1. Simeon was a devout man to whom it had been disclosed that he would not die until he had seen the Messiah.
 - 2. This work provides the first example we have seen of Rembrandt's powerful use of chiaroscuro. Pioneered by Caravaggio, it reached its apogee in Dutch painting in Rembrandt's personal adaptation.
 - 3. For Rembrandt, light and sight are intuitively joined and profoundly analogous with light and insight. It is not an accident that the story of Simeon and the story of Tobit center on sight.
- B. *Capture of Samson* shows the drama of dark and light mixed with a new interest in the rendering of brilliant fabrics. The subject of Samson and Delilah was popular in the Netherlands, and an engraving after a Rubens painting was widely circulated and emulated.
- C. The *Self-Portrait* of 1629 is one of the many youthful self-portraits Rembrandt made. This one is in Nuremberg and was considered, until recently, a contemporary copy of a painting in The Hague. The discovery that The Hague painting has underdrawing that precisely copies the details of the Nuremberg painting, while the Nuremberg painting is painted directly on the canvas with numerous changes, demonstrated that The Hague painting is a beautiful copy by an unidentified artist in Rembrandt's circle.
- D. *Artist in his Studio* may not be a literal self-portrait, but it is certainly a stand-in for Rembrandt. Light seems to be the subject, the equivalent of the art of painting here.
- E. *Jeremiah Lamenting the Destruction of Jerusalem* is a deeply moving portrayal of the old Jeremiah, the slack diagonal of whose body seems to collapse inward as if the air—the life—had been sucked out of it. The old face, supported by his hand, also conveys despair.
- F. *The Prophetess Anna* (known as 'Rembrandt's Mother') is accepted as a portrait of the artist's mother in the guise of the prophetess Anna. The profound absorption of the woman in her

reading—her face in shadow, the book illuminated and illuminating—is amplified by the breadth of her form.

Works Discussed:

Pieter Lastman: *Orestes and Pylades Disputing at the Altar*, 1614, oil on panel, $32\frac{1}{2} \times 49\frac{1}{2}$ " (83 × 126 cm), Rijksmuseum, Amsterdam, The Netherlands.

Rembrandt van Rijn: *Artist in his Studio*, c. 1628–30, oil on panel, $9\frac{3}{4} \times 12\frac{1}{2}$ " (24.8 × 31.7 cm), Museum of Fine Arts, Boston, Massachusetts.

Capture of Samson, 1628, oil on panel, $23\frac{1}{4} \times 19\frac{1}{2}$ " (59.5 × 49.5 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Hannah and Simeon in the Temple, 1627–28, oil on panel, $21\frac{3}{4} \times 17$ " (55.4 × 43.7 cm), Hamburger Kunsthalle, Hamburg, Germany.

History Scene, 1626, oil on panel, $35\frac{1}{4} \times 47\frac{1}{2}$ " (89.8 × 121 cm), Netherlands Institute for Cultural Heritage, on loan to the Museum de Lakenhal, Leiden, The Netherlands.

Jeremiah Lamenting the Destruction of Jerusalem, 1630, oil on panel, $22\frac{3}{4} \times 18$ " (58 × 46 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Prophetess Anna (known as ‘*Rembrandt’s Mother*’), 1631, oil on panel, $23\frac{1}{2} \times 18\frac{3}{4}$ " (60 × 48 cm), Rijksmuseum, Amsterdam, The Netherlands.

Self-Portrait, c. 1629, oil on panel, $15 \times 12\frac{1}{4}$ " (38.2 × 31cm), Germanisches National Museum, Nürnberg, Germany.

The Stoning of St. Stephen, 1625, oil on panel, $35 \times 48\frac{1}{2}$ " (89.5 × 123.6 cm), Musée des Beaux-Arts, Lyon, France.

Tobit Praying (with Anna and the Kid), 1626, oil on panel, $15\frac{1}{2} \times 11\frac{3}{4}$ " (39.5 × 30 cm), Rijksmuseum, Amsterdam, The Netherlands.

Further Reading:

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapters 1–10, pp. 12–66.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 55–60.

Questions to Consider:

1. What did Rembrandt learn from his study with Pieter Lastman?

2. Rembrandt painted and etched every type of subject matter but favored one category. What was it, and what examples are found in the early work we have seen?

Lecture Thirty-One

Rembrandt in Amsterdam, 1631–34

Scope: Rembrandt moved permanently to Amsterdam in 1631 and became associated with an art dealer who brought him many portrait commissions, the first of which may have been of *Nicolaes Ruts*, a wealthy merchant. This led quickly to the prestigious group portrait, *Anatomy Lesson of Dr. Nicolaes Tulp*, in which the artist brilliantly reimagined the portrait group as a modern history painting. A powerful individual portrait of this period is that of *Johannes Wtenbogaert*, an influential member of the Remonstrant sect who figured prominently in the theological disputes of the day. But the decade also began with religious art. Rembrandt both painted and etched *The Raising of Lazarus* and returned to the subject of *Simeon in the Temple* in a composition in which tiny figures in a huge space are divinely lit. From a series of paintings of the Passion of Christ painted for the Prince of Orange in the 1630s, we look at *Elevation of the Cross*, in which Rembrandt included himself at the hub of the composition, a witness to the Crucifixion. Rembrandt married Saskia van Uylenburgh in 1634, and *Saskia* may be his first portrait of her, perhaps a wedding portrait.

Outline

- I. We begin, in this lecture, with Rembrandt's religious art of the 1630s.
 - A. *The Raising of Lazarus* is carefully composed to force a confrontation between the viewer and the subject. Rembrandt's version contrasts with that of Jan Lievens, who also studied with Lastman.
 - B. In Lievens's picture, Christ is a small figure who looks up in prayer, rather than acting as the "master of ceremonies." Both paintings have more than a touch of melodrama.
 - C. Rembrandt's etching of the same subject, of about 1632, sounds the deeper chord of the miraculous event. It is overtly dramatic but subtler and more movingly mysterious. Lazarus now has a young, emaciated, stunned-looking head, his left hand resting lifelessly on the edge of the grave. The light seems to emanate from the tomb.

D. *Simeon in the Temple* is conceived very differently than the earlier painting of this subject. The figure group is small, although detailed. Simeon looks not at Mary, as he did in the earlier painting, but upward at the divine light descending upon him and the Christ child. It is their moment, especially Simeon's.

II. With his move to Amsterdam in 1631, Rembrandt became associated with an art dealer who brought him many portrait commissions.

A. *Portrait of a Scholar (Young Man at a Desk)* presents an unknown sitter, probably a town clerk. He looks up at us with a slight hint of irritation at being interrupted in his work. This sort of imaginative pose, not only endowing the sitter with life but suggesting a specific moment, was not invented by Rembrandt, but he was wonderfully adept at executing it.

B. Nicolaes Ruts was a fur trader who commissioned what may have been Rembrandt's first portrait in Amsterdam. The suave control, superbly balanced palette, and ability to compellingly render materials and textures must have established Rembrandt's reputation at once. This portrait, *Nicolaes Ruts*, gives a foretaste of the magisterial quality that the artist would bestow on some sitters, including himself, during the next 35 years.

C. *Anatomy Lesson of Dr. Nicolaes Tulp* was a turning point in Rembrandt's career and a turning point in the conception of official group portraits.

1. Unlike Hals's civic guard portraits, Rembrandt's group has a powerful focal point: the lecturing Dr. Tulp and the cadaver whose arm he is dissecting. The cadaver is placed at a diagonal, for which there is no precedent in earlier anatomy portraits; the placement immediately establishes the space and introduces movement.
2. The light picks out all the faces evenly but is strongest on the corpse. Contrary to custom, the cadaver's ventral cavity has not been opened. Why? Rembrandt wanted to emphasize only the arm, the surgeon's chief instrument, as described by the famous anatomist Vesalius.
3. Contemporary accounts inform us that anatomy lessons were preceded by a moralistic preamble urging the audience to consider their own mortality and pointing out that this science was a path toward the knowledge of God. Only a century

before this painting, dissections were usually carried out in secret because they were condemned by the Catholic Church. Protestant scientists thus understood the necessity of linking science with religion.

4. In his anatomy painting, Rembrandt has recast the civic portrait group as a modern history painting that addressed both the science and the religion of his time and place.
- D. *Portrait of Johannes Wienbogaert* presents one of the most influential men among the Dutch Remonstrants. The three-quarter placement of the sitter and the expressive pose of his hands lend animation to the bulk of his robed form, but it is his penetrating eyes that rivet our attention.

III. Considering the close connections we have seen between Rembrandt and patrons who were Remonstrants, his series of five paintings on the Passion of Christ, made for the prince of Orange, seems surprising, but in 1627, the prince entered into a tactical alliance with the Remonstrants in order to raise money for his military campaigns.

- A. *Elevation of the Cross* was the first in the series. The lighting is arbitrary; it picks out Christ's body, the turbaned head of the mounted centurion, and the head of a man who is wearing a blue beret and tunic and embracing the cross—Rembrandt himself.
- B. The artist's placement as a witness to the Crucifixion is a thoroughly Reformation and Counter-Reformation concept, one found in Caravaggio's work and that of many other artists.

IV. Rembrandt's portrait of his wife—*Saskia*—is unusual for its delicate, pure profile pose and the exotic costume. By this time, Rembrandt had become the most popular portraitist in the city, but around 1635, he turned his attention to history painting on a large scale and in the style characteristic of European Baroque painting.

Works Discussed:

Jan Lievens: *The Raising of Lazarus*, 1631, oil on canvas, 42 × 44½" (107 × 114 cm), Brighton Museum and Art Gallery, Brighton, Great Britain.

Rembrandt van Rijn: *Anatomy Lesson of Dr. Nicolaes Tulp*, 1632, oil on canvas, 5' 6" × 7' 1" (169.5 × 216.5 cm), Mauritshuis, The Hague, The Netherlands.

Elevation of the Cross, c. 1633/34, oil on canvas, $37\frac{3}{4} \times 28\frac{1}{4}$ " (96.2 × 72.2 cm), Alte Pinakothek, Munich, Germany.

Nicolaes Ruts, 1631, oil on panel, $46 \times 34\frac{1}{4}$ " (116.8 × 87.3 cm), The Frick Collection, New York City, New York.

Portrait of a Scholar (Young Man at a Desk), 1631, oil on canvas, 41×36 " (104.5 × 92 cm), The State Hermitage Museum, St. Petersburg, Russia.

Portrait of Johannes Wtenbogaert, 1633, oil on canvas, $51\frac{1}{4} \times 40\frac{1}{2}$ " (130 × 103 cm), Rijksmuseum, Amsterdam, The Netherlands.

The Raising of Lazarus, c. 1630, oil on panel, $37\frac{3}{4} \times 32$ " (96.4 × 81.3 cm), Los Angeles County Museum of Art, Los Angeles, California.

The Raising of Lazarus (third state), c. 1632, etching, $12\frac{3}{4} \times 9\frac{1}{4}$ " (32.6 × 23.8 cm), Musée du Louvre, Paris, France.

Saskia, c. 1634, oil on panel, 39×31 " (99.5 × 78.8 cm), Gemäldegalerie Alte Meister, Staatliche Museen Kassel, Kassel, Germany.

Simeon in the Temple, 1631, oil on panel, $24 \times 18\frac{3}{4}$ " (60.9 × 47.9 cm), Mauritshuis, The Hague, The Netherlands.

Further Reading:

The Glory of the Golden Age: Dutch Art of the 17th Century, chapter 8, catalogue nos. 58–59, pp. 93–97.

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapters 11–17, pp. 67–118; chapter 21, pp. 143–166.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 58–65.

Questions to Consider:

1. How does Rembrandt's 1631 treatment of *Simeon in the Temple* differ from his earlier version, seen in Lecture Thirty? Do the two works have anything in common?
2. In *The Anatomy Lesson of Dr. Nicolaes Tulp*, what is the implicit connection between Dutch science and religion in the 17th century?

Lecture Thirty-Two

Rembrandt and the Baroque Style

Scope: The term *Baroque* suggests exaggerated drama to many people, although it may be preferable to simply make it synonymous with the 17th century and avoid theoretical issues. However, the extroverted drama of much Italian and Flemish painting of the period does find a place in Rembrandt's art and never more than in the mid-1630s. In two years, he created a number of large historical paintings that attest to his knowledge of Baroque painting elsewhere. In 1635, he painted a heroically scaled and amusingly satirical image of *Ganymede* being abducted by Zeus in the form of an eagle. From the same year comes a sweeping, unflinching *Sacrifice of Isaac* and probably his operatic *Belshazzar's Feast*. In 1636, he painted the *Blinding of Samson*, 9 feet wide, with an unbridled, all-too-real violence that still shocks us. The *Danaë* of the same year is as tenderly sensual as the *Samson* is brutally physical. Not all the masterpieces of these two years are large. *Tobias Healing his Father's Blindness* is less than 20 inches high. It is also a tender picture, and by compelling us to stand close and look intently at the operation performed by the son on his father's eyes, we are made to feel part of the family and of the miracle.

Outline

- I. Between 1635 and 1636, Rembrandt created an astonishing group of masterpieces of historical painting, which are among the most dramatic of his career.
 - A. *Ganymede* depicts the ancient mythological story of a beautiful shepherd boy named Ganymede, with whom Jupiter fell in love. Jupiter swoops down in the guise of an eagle and carries off the boy to Mount Olympus, where the boy becomes Jupiter's cup-bearer. Rembrandt's painting satirizes the myth, with the shepherd boy portrayed as a squalling brat borne aloft by an eagle whose wingspan exceeds the 52-inch-wide canvas.
 - B. *Self-Portrait with Saskia* shows the painter with his wife on his knee, hoisting his tall beer glass. He wears a sword and is not

acting like a husband but, rather, like a carouser in an inn, and Saskia plays the role of prostitute. Rembrandt has shown himself in the guise of the Prodigal Son in Jesus' parable.

II. The full Baroque style first appears in Rembrandt's art in such paintings as *Belshazzar's Feast*.

A. The biblical story tells of the last king of Babylon, who used stolen sacred vessels for a feast during which pagan idols were praised. God's hand appeared at the feast, writing a message on the wall that foretold Belshazzar's downfall.

1. The sight of the hand writing on the wall terrifies Belshazzar, who stretches out both arms, knocking over goblets as he does so. His guests look only at him—they do not see the writing hand. The vision is Belshazzar's alone.
2. The Aramaic inscription is written in correct characters but vertically, not from right to left. This agreed with a theory of Menassah ben Israel, who was a neighbor of Rembrandt. This is the first demonstrable connection between a member of Amsterdam's Sephardic community and Rembrandt. The small Jewish community had much in common with the Remonstrants, and Jews were the allies of the Remonstrants in their struggle for tolerance and equality in mainstream Calvinist society.

B. *The Sacrifice of Isaac* is another very large canvas depicting one of the Old Testament subjects frequently used by Christian artists as a typological parallel to the salvation brought by the sacrifice of Christ.

1. In Rembrandt's magnificently composed, highly charged drama, the patriarch has covered his son's face, and that broad hand is paralleled by the hand from which the knife falls (as the angel sweeps in and stays his hand).
2. As always, the story is told in bold slashes of light and dark, with the intended sacrifice—Isaac—the brightest passage. The bold diagonals of the figures could not be more immediate or arresting. When you are in front of this 6½-foot-high painting, you are face to face with the event itself.

C. *Tobias Healing his Father's Blindness* shows Tobias holding a small tool, like a scalpel, as if he is actually operating on a cataract. Rembrandt's realistic interpretation thus departs from the

story, in which a fish's gall is applied to cure Tobit's blindness. What strikes us most is the circle of loving concern that surrounds Tobit.

D. *Archangel Raphael Leaves the Family of Tobias* is a painting showing the departure of the angel who had helped Tobias cure his father.

1. Tobit's wife, Anna, cannot bring herself to look. Tobias kneels, looking up in astonishment at the angel, whom he had not recognized as an angel until that moment.
2. On all fours, in a position that is profoundly Old Testament in its attitude of supplication and thanksgiving, is Tobit. In the middle of the group, the family dog barks and cowers. This little masterpiece is justly famous.

E. *Blinding of Samson* pulls out all the stops in rendering the cowardly attack on the man deprived of his strength by the treachery of Delilah. Though he is weakened, it still takes five men to subdue Samson.

1. A man thrusts a poignard into Samson's right eye. His mailed arm, all gleaming metal terminating in the dagger, is horrible in its robotic inhumanity.
2. The light pours into the tent in a triangular design that leads straight to the eye; the clenched toes of Samson's foot are framed in the light. There is no room for self-conscious display in this brutally realistic painting.

F. *Danäe*—the probable subject, though others have been suggested—is based on a Greek myth. Danäe's father, the king of Argos, had her imprisoned in a bronze tower because he was told he would be murdered by her son. But she is visited by Jupiter, disguised as a shower of gold.

1. The golden shower is here replaced by a golden cupid and bedstead and, most of all, by golden light. Danäe looks toward the source of the light that models her body. She looks surprised, but pleased, and raises her hand—a partly defensive, partly welcoming gesture—in anticipation of an arrival.
2. She is not the idealized classical nude of antiquity or the Renaissance but a real woman with a belly too rounded for

classical taste and a breast that responds to the pressure of her hand, not an ideal invention but based on observation.

3. This glorious work, perhaps the most overtly sensual painting that Rembrandt ever realized, was seriously vandalized at the Hermitage in 1985. It was restored and re-hung in 1997. The moving, physically entralling invention of Danæe awaiting love is still intact. Though its painted surface has been compromised, it still needs to be seen.

Works Discussed:

Michelangelo: *Ganymede*, 1532, drawing, $14 \times 10\frac{1}{2}$ " (36.1 × 27 cm), Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts.

Pieter Lastman: *The Sacrifice of Isaac*, 1616, oil on panel, $14 \times 16\frac{1}{2}$ " (36 × 42 cm), Musée du Louvre, Paris, France.

Rembrandt: *Archangel Raphael Leaves the Family of Tobias*, 1637, oil on panel, $26\frac{1}{2} \times 20\frac{1}{4}$ " (68 × 52 cm), Musée du Louvre, Paris, France.

Belshazzar's Feast, c. 1635, oil on canvas, $5' 5" \times 6' 8\frac{1}{2}"$ (167.6 × 209.2 cm), The National Gallery, London, Great Britain.

Blinding of Samson, 1636, oil on canvas, $6' 9" \times 9'$ (206 × 276 cm), Stadelsches Kunstinstitut, Frankfurt, Germany.

Danæe, 1636, oil on canvas, 73×79 " (185 × 203 cm), The State Hermitage Museum, St. Petersburg, Russia.

Ganymede, 1635, oil on canvas, 67×51 " (171 × 130 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden, Germany.

The Sacrifice of Isaac, 1635, oil on canvas, 76×52 " (193 × 132 cm), The State Hermitage Museum, St. Petersburg, Russia.

Self-Portrait with Saskia, c. 1635–36, oil on canvas, $63\frac{1}{4} \times 51\frac{1}{2}$ " (161 × 131 cm), Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden, Germany.

Tobias Healing his Father's Blindness, 1636, oil on panel, $18\frac{1}{2} \times 15\frac{1}{4}$ " (47.2 × 38.8 cm), Staatsgalerie, Stuttgart, Germany.

Further Reading:

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapter 18, pp. 119–131; chapter 22, pp. 167–182.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 63–68.

Questions to Consider:

1. Several of the paintings in this lecture have references to Italian art or artists. Which are they, and in what ways do they refer to Italian precedents?
2. We have seen several paintings, in Lecture Thirty and in this lecture, representing subjects from the apocryphal Book of Tobit. Why do you think Rembrandt responded so deeply to that narrative?

Lecture Thirty-Three

Rembrandt's Personal Baroque Style

Scope: In the 1640s, Rembrandt moved away from apparent emulation and reinterpretation of the European Baroque style toward the full maturity of his 30s. He achieved a personal Baroque style with a full range of size, subject, and expression. For his *Self-Portrait* of 1640, he borrowed boldly from two Italian Renaissance portraits by Raphael and Titian to portray himself as a confident, well-to-do gentleman (no painter's tools), worthy of the Renaissance comparison. The *Mennonite Preacher Anslo and his Wife* is remarkable for Rembrandt's absorption in the couple's interaction, as the husband expounds the Gospel to his rapt spouse. They are utterly unaware of the painter/viewer, and we are witness to a private, seemingly unposed moment. Even this imaginative coup could never prepare us for the revolution in portraiture called *The Night Watch*, the most innovative corporation portrait of its time. We will learn why the title is inaccurate, how and why the artist has positioned the militiamen and other figures, how the distribution of light and dark is central to his intention, and how the painting's appearance was compromised when it was later cut down to fit into a new space. Two modestly sized paintings show intimacy but expressed quite differently. The *Holy Family with Curtain* is calm, radiant in maternal feeling, and convincingly real (using the *trompe l'oeil* device of the curtain). *Susanna and the Elders* is tense and fearful, and the darkness speaks of the intended rape of the young woman. Once more, the range of Rembrandt's emotional response amazes us.

Outline

- I. *Visitation*, like *Presentation in the Temple* of 1631, uses a large space filled with deep, warm shadows and very small figures picked out by light in the center. The visitation is that of a very young, pregnant Mary with her aged relative, Elizabeth, also miraculously pregnant. The painting is tender and delicately drawn. Note the peacock, a symbol of Christ's resurrection and of immortality.

II. The *Self-Portrait* of 1640 is one of Rembrandt's best-known self-portraits. He had a supply of them to fill the demand by his patrons.

- A.** In this portrait, Rembrandt turned to Renaissance sources of inspiration, specifically Titian's *Man with a Blue Sleeve* (*Ariosto*) and Raphael's *Baldassare Castiglione*. Rembrandt saw both and made a sketch of Raphael's picture, already making the pose more dynamic.
- B.** However much this seems to be a Renaissance painting, Rembrandt has placed himself off center, insisting on the potential movement of the asymmetrical composition, instead of the stasis of the centrally positioned heads in both the Titian and the Raphael. The long slope of his off-side arm continues this asymmetry. And the decision to introduce an arched top adds further movement to the whole.

III. *Mennonite Preacher Anslo and his Wife* shows the lay preacher for the Amsterdam Mennonite congregation. Rembrandt has placed us below Anslo and his wife, in a kneeling position. Anslo and his wife are selectively illuminated, their faces and hands carefully picked out. He is speaking and she is listening intently, as he explains a biblical text. Her rapt expression is a miracle of interpretation and painting.

IV. *The Night Watch* (*The Company of Captains Frans Banning Cocq*) has an incorrect and misleading title. This is not a night scene, although the picture is dark. The men in this outdoor scene are not lined up or posed in a room but are in active movement. Rembrandt uses light to give them identity and prominence.

- A.** Our first impression is often one of disarray. The night watch company is preparing to march out. A small girl bears the emblem of the company. She seems to have the features of Rembrandt's wife, Saskia, who died in 1642.
- B.** The arbitrary, mysterious light of this painting was appropriate to religious paintings, but many thought it inappropriate for civic portraiture. Rembrandt has turned this portrait group into a history painting. It may have commemorated an actual event.
- C.** The canvas was trimmed down in 1715 to adapt the painting to a new space. A small copy by Gerrit Lundens reveals what was removed in the cropping. The effect was to bring the figures closer to us while constricting the space.

V. *The Holy Family with Curtain* has been called a “poem of domestic happiness.”

- A. Rembrandt uses *trompe l’oeil* to further this effect: Both the frame and the curtain are illusionistic; they make a convincing image of a painting of the Holy Family protected by a curtain on a rod attached to the frame of the painting.
- B. But then the illusion is taken a step further. The magical effects of many types of light are so compelling that we feel we are looking into an actual room—at real, not painted, figures.

VI. In *Susanna and the Elders*, Rembrandt gives the subject an unexpected inflection. Susanna is approaching her bath when she is accosted by two old men, who caution her not to resist or speak. She looks directly at us for help. But what speaks most powerfully is the darkness in front of her, half the painting given over to fear, to the unknown that awaits her.

Works Discussed:

Gerrit Lundens: Copy after Rembrandt’s *The Night Watch*, c. 1642–83, oil on panel, 26 × 33½" (66.5 × 85.5 cm), The National Gallery, London, Great Britain, on loan to the Rijksmuseum, Amsterdam, The Netherlands.

Raphael: *Baldassare Castiglione*, c. 1514–15, oil on canvas, 32¼ × 26¾" (82 × 67 cm), Musée du Louvre, Paris, France.

Rembrandt: *The Holy Family with Curtain*, 1646, oil on panel, 18¼ × 27" (46.5 × 68.8), Gemäldegalerie Alte Meister, Staatliche Museen Kassel, Kassel, Germany.

Mennonite Preacher Anslo and his Wife, 1641, oil on canvas, 70" × 84" (176 × 210 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

The Night Watch (The Company of Captain Frans Banning Cocq), 1642, oil on canvas, 12' 2" × 14' 7" (363 × 437 cm), Rijksmuseum, Amsterdam, The Netherlands.

Self-Portrait, 1640, oil on canvas, 40¼ × 30½" (102 × 80 cm), The National Gallery, London, Great Britain.

Sketch of Baldassare Castiglione, 1639, pen and ink drawing, 6½ × 8" (16.3 × 20.7 cm), Albertina, Vienna, Austria.

Susanna and the Elders, 1647, oil on panel, $30 \times 35\frac{3}{4}$ " (76 × 91 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Visitation, 1640, oil on panel, $22\frac{1}{4} \times 18\frac{3}{4}$ " (56.5 × 47.9 cm), Detroit Institute of Arts, Detroit, Michigan.

Titian: *Man with a Blue Sleeve (Ariosto)*, c. 1512, oil on canvas, 32×26 " (81.2 × 66.3 cm), The National Gallery, London, Great Britain.

Further Reading:

E. Haverkamp-Begemann, *Rembrandt: The Nightwatch*.

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapters 26–27, pp. 209–225; chapter 28, pp. 226–248 *passim*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 68–77.

Questions to Consider:

1. What is meant by the Baroque style in European art, and how did Rembrandt absorb and interpret this style?
2. What Renaissance paintings did Rembrandt use as a basis for his *Self-Portrait* of 1640, and how did he come to know them?

Lecture Thirty-Four

Rembrandt's Etchings

Scope: Rembrandt's technical and expressive command of etching was unequalled. This lecture describes the etching process and examines a dozen examples from Rembrandt's work of the 1630s to the 1650s. Among these is *The Good Samaritan*, which shows the injured Jew delivered to the inn by the Samaritan, who pays for his care. Although nothing natural repulsed Rembrandt, a dog's behavior in the picture has occasionally offended prudish sensibilities. In the *Angel Appearing to the Shepherds*, this empathetic artist convincingly imagined how the sudden appearance of angels in the night sky would affect the beholders. The famous *Christ Preaching (100 Guilder Print)* is a collation of events in chapter 19 of the Gospel of Matthew, expertly composed. In 1646, Rembrandt etched both a posthumous portrait of a preacher and an unabashedly direct, tender image of a young couple making love. He made a picture of himself drawing, the serious artist working by the light of a window. In the mid-1650s, he produced two of the most powerful religious works of his career. One was *Three Crosses*, an unusually large plate done entirely in drypoint, a laborious technique, which he then reworked in the early 1660s into a radical, visionary image. The second was *Christ Presented to the People (Ecce Homo)*, which he reworked eight times in 1655, again to startling effect. Rembrandt's etched *Sacrifice of Isaac* of the same year should be compared to the painting of 1635 to understand the emotional—and theological—distance between the two interpretations.

Outline

- I. The etching process uses a metal plate, usually copper, which is coated with a ground of acid-resistant wax or resin. A design is drawn with an etching needle, exposing the metal beneath. The plate is then bathed in acid, which bites away the exposed metal.
 - A. To this technique, drypoint can be added. Lines are incised with a sharp instrument directly into the metal. The displaced metal, or *burr*, raised along the incised lines will hold extra ink that creates

soft, velvety black accents when printed but wears away quickly with each impression.

- B. Rembrandt also often used an engraver's tool, a *burin*, to cut supplemental lines into the plate.
- C. After inking, all prints are made by running the plate, faced with a dampened sheet of paper, through a printing press.

II. Rembrandt's achievement in etching has never been surpassed. The standard catalogue of his work is *Bartsch*, abbreviated as *B*, followed by a number.

- A. *The Good Samaritan* depicts Jesus' parable. The defecating dog so disgusted some 19th-century critics that they refused to believe that Rembrandt had made this etching, but Goethe wrote an essay praising it.
- B. *Angel Appearing to the Shepherds* is one of the truly unforgettable images of a miraculous appearance.
 - 1. Rembrandt's landscape is somewhat fantastic, but his cattle and shepherds are Dutch enough. What sets his invention apart is the terrified reaction of the shepherds and the stampeding cattle.
 - 2. Basically, their behavior has nothing to do with the extraordinary announcement of a divine birth—it is simply a natural reaction. The idea may be a simple one, but no artist had ever given it this particular emphatic twist.
- C. *Self-Portrait with Saskia* shows the artist drawing with a reed pen. He appears left-handed because of the reversal of the printing process, but he remembered to etch his name and the date in reverse, so that it would read correctly.
- D. *Christ Preaching* has the popular title *100 Guilder Print*, which refers to a fictitious story that Rembrandt himself had to pay 100 guilders for an impression. Events from the Gospel of Matthew, chapter 19, can be found gathered here.
- E. *Jan Cornelis Silvius, Preacher* is a strikingly illusionistic print portraying a clergyman of the Dutch Reformed Church who had been Saskia's guardian. This is a posthumous portrait. The wonderful device of the porthole through which Silvius leans into our space revivifies him. The shadow of his hand, in particular, makes him seem alive.

F. *Lekdikant* is a tender poem to young physical love, etched on a long, low plate. The viewer must study the hands, his right hand and all *three* of hers—her left hand is both on the bed and around his waist. Rembrandt leaves lust aside and offers quiet satisfaction instead.

G. *Self-Portrait Drawing at a Window* is direct and serious. Here, the artist has taken care to show himself right-handed.

H. *Blindness of Tobit* is one of the most original of Rembrandt's images from the Book of Tobit.

1. The text describes the return of Tobit's son from his travels. The blind Tobit goes to the door and stumbles. Rembrandt shows where Tobit has been sitting and has risen abruptly, knocking over the spinning wheel in his haste.
2. Tobit hurries to the door, groping for it, but we can see that he will miss it. That is underlined by his shadow on the floor and wall and, touchingly, by the little dog that tries to stop him from going further.
3. This is not a minor or casual work. It is as rich in thought and feeling as only Rembrandt could make it.

I. *St. Jerome Reading in a Landscape*, in contrast to the etched landscapes we saw in Lecture Twenty-Two, shows a distinctly Italianate scene. A characteristically personal touch of Rembrandt's is Jerome's finger inserted into the book he is reading, marking a page he wants to return to.

J. We see two versions of *Three Crosses*, which is entirely in drypoint. Rembrandt had to work quickly because it is difficult to preserve the burr while preparing the plate for printing. For this work, Rembrandt relied on the Gospel of Luke for the description of the Crucifixion.

1. In the first state, the body of the repentant thief is bathed in the light of salvation. Notice that Rembrandt forgot to reverse the repentant thief so that he would appear in the print on Christ's right.
2. In the fourth state, some eight years later, Rembrandt transformed the plate with slashing, criss-crossing lines that plunge the scene into an apocalyptic darkness.

K. We also see two versions (the fifth state and the eighth state) of *Christ Presented to the People*, another drypoint print.

1. The most striking formal element of this great print is the frontal symmetry of the composition and its integral linking with the magnificently conceived architecture. It provides a stage, one complete with wings, for the event.
2. In the eighth state, *Christ Presented to the People* shows a reworked plate, in which the dramatic reduction in the crowd, and therefore, in the narrative emphasis, enhances the dignity and physical presence of Christ. Rembrandt also strengthened Christ and all the figures in this group with an engraving burin, so that they stand out with sculptural clarity.

L. *Sacrifice of Isaac*, done in 1655, is very different from Rembrandt's painting of the same subject in 1635.

1. In this drypoint etching, Isaac kneels with his head nearly in his father's lap, the long knife clearly displayed to us. The angel simply walks up behind Abraham and embraces him with both arms.
2. It is as if Rembrandt had himself been searching for an answer to the conundrum of this unnerving story and has, after 20 years, decided that the awful command can be resolved only by love.
3. Note the placement of the hands. It has been said that faith is being seized by love, but for Rembrandt, faith is being embraced by love.

Works Discussed:

Rembrandt: *Angel Appearing to the Shepherds* (B44), 1634, etching, $10\frac{1}{4} \times 8\frac{1}{2}$ " (26.2 × 21.8 cm), location unknown.

Blindness of Tobit (B42), 1651, etching with drypoint, $6\frac{1}{4} \times 5$ " (16.1 × 12.9 cm), location unknown.

Christ Preaching (100 Guilder Print) (B74), c. 1643–49, etching with drypoint and burin, $11 \times 15\frac{1}{2}$ " (27.31 × 38.74 cm), location unknown.

Christ Presented to the People (Ecce Homo) (fifth state, B76), 1655, drypoint, $14 \times 17\frac{3}{4}$ " (35.8 × 45.5 cm), location unknown.

Christ Presented to the People (Ecce Homo) (eighth state, B76) 1655, etching, $14 \times 17\frac{3}{4}$ " (35.8 × 45.5 cm), Pierpont Morgan Library, New York City, New York.

The Good Samaritan (B90), 1633, etching with burin, $10 \times 8\frac{1}{2}$ " (25.5 × 21.8 cm), Pierpont Morgan Library, New York City, New York.

Jan Cornelius Silvius, Preacher (B280), 1646, etching with drypoint and burin, $11 \times 7\frac{1}{2}$ " (27.8 × 18.8 cm), location unknown.

Ledikant (B186), 1646, etching with burin and drypoint, 5×7 " (12.5 × 17.6 cm), Pierpont Morgan Library, New York City, New York.

Sacrifice of Isaac (B35), 1655, etching and drypoint, 6×5 " (15.6 × 13.1 cm), location unknown.

Self-Portrait with Saskia (B19), 1638, etching with burin and drypoint, $4 \times 3\frac{3}{4}$ " (10.4 × 9.5 cm), Pierpont Morgan Library, New York City, New York.

Self-Portrait Drawing at a Window (B22), 1648, etching with drypoint and burin, $6\frac{1}{4} \times 5$ " (16 × 13 cm), Pierpont Morgan Library, New York City, New York.

St. Jerome Reading in a Landscape (B104), c. 1653, etching with drypoint and burin, $10 \times 8\frac{1}{4}$ " (26 × 21 cm), location unknown.

Three Crosses (first state, B78), 1653, drypoint, $15 \times 17\frac{1}{2}$ " (38.3 × 44.6 cm), Pierpont Morgan Library, New York City, New York.

Three Crosses (fourth state, B78), 1660–62, drypoint, $15 \times 17\frac{1}{2}$ " (38.3 × 44.6 cm), Pierpont Morgan Library, New York City, New York.

Further Reading:

Gary D. Schwartz, ed., *The Complete Etchings of Rembrandt: Reproduced in Original Size*.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 92–93 (100 Guilder Print; the only Rembrandt etching the author includes in a book otherwise restricted to paintings).

Christopher White, *Rembrandt as an Etcher* (consult the index by Bartsch catalogue numbers).

Questions to Consider:

1. In the etched portrait of *Jan Cornelis Silvius*, Rembrandt frames the subject in a porthole. What use does he make of this device?

2. Etching permits alterations to the plate, producing different states. What dramatic changes did Rembrandt make between the first and fourth states of his *Three Crosses* and the fifth and eighth states of his *Christ Presented to the People*?

Lecture Thirty-Five

Rembrandt in the 1650s

Scope: The three etchings of the mid-1650s that we saw at the end of the last lecture typify the ever-deepening emotion and inwardness of Rembrandt's art. In this lecture, we look at portraits and religious paintings that are infused with these qualities. The portraits include *Jan Six*, a lover of poetry and art; the unidentified but unforgettable *Old Man in Red* and *Old Woman Reading*; and the private portraits of Rembrandt's son, *Titus at his Desk Reading*, delicate and introspective, and of his mistress, Hendrickje. *Woman Wading* and *Hendrickje at an Open Door* are sensual and emotional records of their relationship. *The Anatomy Lesson of Dr. Jan Deijman* is only a fragment of a large corporation painting that was mostly destroyed by fire. But it is memorable because of its startling resemblance to paintings of the dead Christ, and it projects a parallel significance. Two famous self-portraits of 1658 and 1659 plumb psychological depths, though the grandeur of the first is quite different from the simplicity of the second. In the *Portrait of a Lady with an Ostrich-Feather Fan*, painted about the same time, Rembrandt reveals integrity of character through the structure of the unidentified subject's head. Three powerful religious paintings mark the end of the decade. A towering pair of Old Testament subjects—*Moses with the Tablets of Law* and *Jacob and the Angel*—brings us into the immediate presence of the protagonists, whose direct experience of God is communicated to us. And in the *Denial of St. Peter*, the artist memorably depicts the human weakness of the principal disciple of Jesus at the crucial moment when Peter denied knowing the savior.

Outline

- I. *Jan Six* is astonishingly beautiful in its perfectly balanced palette, the commanding presence of the sitter, and the painterly, improvisatory brushwork. The paint is laid on with seeming casualness, yet that is the reason this somber man seems to have such vitality.
 - A. Anyone who has seen *Old Man in Red* comes away touched to the core by the honest, probing record of this elderly man. Rembrandt

painted many images of elderly men and women, of whom few can be identified. They are profoundly emotional. This one is a strong example, with its riveting attention on head and hands, separated and united by the deep red of the blouse, and with an insistent frontality that is typical of Rembrandt's paintings during the last 15 years of his life.

B. *Woman Wading* may be a portrait of Hendrickje Stoffels, who was Rembrandt's mistress from about 1649 until her death in around 1662. She was his common-law wife (after Saskia's death in 1642), but in the eyes of the Dutch Reformed Church, she was a prostitute. Hendrickje bore Rembrandt a daughter in 1654.

1. *Hendrickje at an Open Door* has a stunning immediacy and self-possession.
2. Rembrandt did not marry Hendrickje because the terms of Saskia's will left everything to Titus. Had Titus died, everything would have gone to Saskia's family, and Rembrandt could not afford to let that happen.

C. *Titus at his Desk Reading* shows Rembrandt's 14-year-old son, whose mother, Saskia, died soon after his birth. His small, withdrawn, introspective head, eyes averted, contrasts with the immediacy of his writing tools to produce a feeling of melancholy that is compellingly touching.

D. *The Old Woman Reading* is a powerful portrait posed with insistent frontality that is countered by the sitter's averted gaze. Physical closeness combined with psychological distance are the keys to the impression it makes on the mind and the mind's eye.

II. It is startling to turn from these portraits to this fragment of reality: *The Anatomy Lesson of Dr. Jan Deijman*.

A. A fragment is all that remains of the second anatomy lesson that Rembrandt painted. It was ordered by the surgeon's guild but was severely damaged by fire in 1723. The original composition can be reconstructed from a drawing. Four surgeons were placed on each side of the central axis, which was the astonishingly foreshortened body of the cadaver, with Dr. Deijman standing behind, performing an autopsy on the brain.

B. The viewpoint is as disconcerting today as when the painting was intact. We are gazing almost directly at the feet of the cadaver, the empty ventral cavity, and his head.

1. The pose reminds one of paintings of the dead Christ posed in the same way, especially a famous image by Andrea Mantegna, widely known through copies.
2. This borrowing would not have been considered blasphemous; not only was science seen as a path toward knowledge of God, but the brain was then considered the seat of the soul. Thus, the placement was a profound idea: The viewer is metaphorically at the feet of a figure, whose pose recalls the dead Christ, and at the beginning of a powerful thrust into the painting to the living hands that connect with the human soul.

III. A *Self-Portrait* of 1658, one of Rembrandt's largest self-portraits, is so powerfully serious and conveys such a sense of intelligence and probity that the word *Solomonic* leaps to mind when standing before it.

- A. The elaborate costume is inseparable from the psychological and emotional force of the image. Rembrandt seems to have worked on the whole painting at once, bringing all parts to the same degree of finish at the same time. It is difficult to bear in mind that he had been forced to declare bankruptcy in 1656 and would have to sell many of his exotic possessions, such as this grand costume.
- B. His *Self-Portrait* of a year later shows a less serene and, some have suggested, an ill man. It is a self-appraising look that the artist gives himself and a troubled one.

IV. When the Jews were expelled from Spain and Portugal in 1492, the Netherlands welcomed vast numbers of them. Over time, Amsterdam became a particular center of Jewish immigrants. Although the guilds were hostile toward Jews and the Calvinist Church was even less tolerant, there was no Amsterdam ghetto and no general demonization of Jews. After the creation of the United Provinces, the Hebrew people were extolled by the Dutch as the paradigm of their own experiences in achieving religious and political independence. Moses, the lawgiver, was one example.

- A. The face of Moses shows an extraordinary mix of emotions in *Moses with the Tablets of Law*, and there is even some ambiguity about whether he will break the tablets, as he did on his first descent from Mount Sinai, or offer new tablets, as he did on the second descent. The biblical account tells of his face shining. There is remarkable impact when one views the head of Moses at close range.

- B. *Jacob and the Angel* is the story in Genesis of Jacob wrestling with an angel. It is a contest with God, and Rembrandt shows Jacob with all of his physical efforts neutralized by the divine embrace. He is conquered by divine love, and he knows that he has seen God.
- C. *Denial of St. Peter* depicts the biblical account of St. Peter's denial that he knows Christ, who has been arrested.

V. *Portrait of a Lady with an Ostrich-Feather Fan* shows the sitter once again posed frontally, while averting her gaze.

- A. Such a pose is exceptional, because sitters pay for portraits that are recognizable and that show their spotless character, which is generally believed to reside in the eyes. This lady's character is embodied in the structure of her pose and her body.
- B. The head is beyond praise and almost beyond comprehension in its mastery of the structure beneath the skin and the integrity it projects—*integrity* meaning both the quality of wholeness and the quality of uprightness, a moral state that is the inner life of this magical portrait.

Works Discussed:

Rembrandt: *The Anatomy Lesson of Dr. Jan Deijman* (Fragment), 1656, oil on canvas, $39 \times 52\frac{1}{2}$ " (100 × 134 cm), Amsterdams Historisch Museum, Amsterdam, The Netherlands.

Denial of St. Peter, 1660, oil on canvas, $60\frac{1}{2} \times 66\frac{1}{2}$ " (154 × 169 cm), Rijksmuseum, Amsterdam, The Netherlands.

Hendrickje at an Open Door, c. 1656, oil on canvas, $24\frac{3}{4} \times 18\frac{3}{4}$ " (63 × 47.7 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Jacob and the Angel, 1659, oil on canvas, $54 \times 45\frac{1}{2}$ " (137 × 116 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Jan Six, 1654, oil on canvas, $43\frac{3}{4} \times 40$ " (112 × 102 cm), Six Collection, Amsterdam, The Netherlands.

Moses with the Tablets of Law, 1659, oil on canvas, $66 \times 53\frac{1}{2}$ " (168.5 × 136.5 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

Old Man in Red, c. 1652–54, oil on canvas, $43 \times 33\frac{1}{2}$ " (109 × 85 cm), The State Hermitage Museum, St. Petersburg, Russia.

The Old Woman Reading, 1655, oil on canvas, Drumlanrig Castle, Thornhill, Dumfries and Galloway, Scotland.

Portrait of a Lady with an Ostrich-Feather Fan, c. 1658/60, oil on canvas, 39 $\frac{1}{4}$ × 32 $\frac{1}{2}$ " (99.5 × 83 cm), National Gallery of Art, Washington, D.C.

Self-Portrait, 1658, oil on canvas, 52 $\frac{1}{2}$ × 40 $\frac{3}{4}$ " (133.7 × 103.8 cm), The Frick Collection, New York City, New York.

Self-Portrait, 1659, oil on canvas, 33 $\frac{1}{4}$ × 26" (84.5 × 66 cm), National Gallery of Art, Washington, D.C.

Titus at his Desk Reading, 1655, oil on canvas, 30 × 24 $\frac{1}{2}$ " (77 × 63 cm), Museum Boymans van Beuningen, Rotterdam, The Netherlands.

Woman Wading (Hendrickje Stoffels), 1654, oil on panel, 24 $\frac{1}{4}$ × 18 $\frac{1}{2}$ " (61.8 × 47 cm), The National Gallery, London, Great Britain.

Further Reading:

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapter 30, pp. 256–266; chapter 33, pp. 279–281; chapter 35, pp. 292–300; chapter 37, pp. 318–320; chapter 38, pp. 321–331; chapter 40, pp. 346–356.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 77–96.

Questions to Consider:

1. In his late work, Rembrandt often positions his figures, whether in portraits or history paintings, close and frontally. What is the effect of this decision?
2. In what ways did the 17th-century Dutch see a parallel between themselves and the Hebrews of the Old Testament? What was their attitude toward Jews of their own time?

Lecture Thirty-Six

Rembrandt's Last Years

Scope: The final lecture features some of the great paintings of the last decade of Rembrandt's life, beginning with *Conspiracy of Claudius Civilis*. His last great group portrait, *The Sampling Officials of the Drapers Guild*, is a remarkably interactive picture, connecting the actions in the painting to the presence of the viewer. The huge *Return of the Prodigal Son* transforms that famous parable into a symbol of divine forgiveness, of salvation, by incorporating figures who are witnesses to the action, not actors themselves. And the small, unfinished *Simeon with the Christ Child* is Rembrandt's last personal meditation on his favorite New Testament story. The famous *Jewish Bride* depicts Isaac and Rebecca and is probably also a portrait of a Dutch man and wife whose devotion echoes that of the Old Testament couple. This painting also embodies the profound ways in which Rembrandt comprehended and represented the nature of reality, a concept or complex of concepts that is found across the spectrum of 17th-century European art and culture. The unique qualities of Dutch society resulted in the relentless realistic record of the world by its artists, an authenticity and truthfulness that have made Dutch art of the golden age recognized everywhere.

Outline

- I. We begin our final lecture with some of the great paintings from the last decade of Rembrandt's life.
 - A. Rembrandt was commissioned to paint the monumental *Conspiracy of Claudius Civilis* for the Amsterdam Town Hall. The subject is the historical moment when the Batavians swore to repel the Romans from their territory. Ironically, the Dutch often compared themselves to the Romans, but it was to the ideals of the Roman Republic, not to the imperial Roman conquerors and occupiers.
 1. Rembrandt's drawing for the picture (*The Oath of the Batavians*) was sketched in 1661 on the back of a funeral invitation. His banquet hall is placed at the top of a flight of

stairs flanked by lions (the coat of arms of the city of Amsterdam). The existing canvas of $6\frac{1}{2} \times 10$ feet has been cropped from the original canvas of 18×18 feet.

2. The tiara of Claudius Civilis, the Batavian leader, is patterned in blue and orange, the colors of the national House of Orange. Rembrandt dressed Civilis in Burgundian costume, Teutonic rather than classical, and he insisted on showing Civilis shockingly blinded in one eye, as he had been in Roman captivity.
3. These matters of decorum quite probably offended the regents and burgomasters more than Rembrandt's style. It was by far the most remarkable, innovative, and out-of-step painting done for the classical Town Hall.
4. Today, it is the overwhelming grandeur that forces itself upon us. Our viewpoint is just about at tabletop level; in fact, the Batavians are lit from below, from the tabletop, by the tabletop, a powerful, supernatural radiance that consecrates the oath.
5. Rembrandt's painting was installed in the summer of 1662; then, for reasons unrecorded, it was removed. Rembrandt was never paid for his work. Ultimately, he cut down the painting in the hope of finding a private buyer for the rejected canvas.

B. *The Sampling Officials of the Drapers Guild* was traditionally called *The Syndics*, meaning advocates or delegates.

1. These gentlemen had the responsibility of supervising the quality of blue and black dyed worsted, a thick, woolen fabric, and this painting was intended to hang in their headquarters.
2. Most of the men look at us. We are on a lower level, our eyes below the tabletop. Their actions seem to be arrested, as if by our arrival, which has also impelled one of them to rise in acknowledgement of our presence, creating a remarkable interaction between the officials and the viewer.

C. *Return of the Prodigal Son* is a parable of salvation. In this huge picture, all action is suspended. The men to the right are witnesses of forgiveness. The glowing red, the color of love, envelops us as we kneel with the Prodigal, for that is where Rembrandt has placed us.

D. We saw *A Family Group* earlier, but we look at it again for its painterly style and emotional resonance in the context of Rembrandt's late paintings.

E. *Simeon with the Christ Child* is painted with a vaporous touch, a sense of the tenuousness of physical existence. That Rembrandt outlived Hendrickje and his son, Titus, is not irrelevant to the letting go that one feels in this painting.

II. Certain ideas and preoccupations can be found across European culture in the 17th century.

A. One of these is a concern with the nature of reality, which was explored, during this time, more objectively—through science—than ever before. Reality was also pondered subjectively.

1. Until the 17th century, everyday actions and events were seldom the main subject of painting. In the 17th century, such events often took center stage, and in Holland particularly, life in the town and country and in the home became independent subjects. But the realism of these subjects was often deceptive, because they held deeper meaning. Rembrandt's paintings achieved their reality through his rough brushwork, suggesting the spontaneity of life.
2. *The Jewish Bride* probably embodies a dual reality, as religious narrative and as portrait. It is generally assumed that the subject is Isaac and Rebecca, but the painting could be a portrait of an unidentified couple posing as Isaac and Rebecca. Isaac's sleeve is one of the great, essentially intuitive inventions in art. This man and his wife are a single form, so united that they do not even need to look into each other's eyes. In its authenticity, this painting is an example of Dutch realism; it also stands as an exemplar of Rembrandt's ability to raise lifelike painting to a higher level. It was another Rembrandt painting that Van Gogh revered.
3. Rembrandt seems tilted more often toward spiritual realities, while Vermeer seems tilted toward physical realities. Yet both of them, through the intensity of their study of the real world and their phenomenal skill in emulating it, created masterpieces that mesmerize us at both the physical and the spiritual level.

- B. The 17th century was preoccupied with space and time, and nowhere more than in Holland. Preoccupation with time explains preoccupation with family, with youth, and with age—and time ends with death. But awareness of time also meant enjoying life (“gather ye rosebuds while ye may”), moral lesson or no moral lesson.
- C. Again, as we have seen, artists loved to dress up reality, to clothe it more handsomely. For instance, Dutch artists and patrons loved exotic costumes, just as a landscape artist might elevate a painted castle onto an imaginary mountain and into the clouds to amplify its importance.

III. This course has looked at all the subjects that fascinated the Dutch: portraits, still life, landscapes, towns and homes, history, mythology, religion. In this fascinating country during this vibrant period, there were hundreds of excellent artists, who were continually concerned with the creation of a realistic record of their world. The freely observing eye and endlessly curious mind of the Dutch artist was matched by the technical prowess to record the world so that it had the look of truth and the semblance of life.

Works Discussed:

Rembrandt: *Conspiracy of Claudius Civilis*, 1661–62, oil on canvas, 6' 5" × 10' 2" (196 × 309 cm), National Museum, Stockholm, Sweden.

A Family Group, 1663–68, oil on canvas, 49½ × 65¼" (126 × 167 cm), Herzog Anton Ulrich-Museum, Braunschweig, Germany.

The Jewish Bride, 1668–69, oil on canvas, 48 × 65½" (121.5 × 166.5 cm), Rijksmuseum, Amsterdam, The Netherlands.

Mennonite Preacher Anslo and his Wife, 1641, oil on canvas, 70" × 84" (176 × 210 cm), Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany.

The Oath of the Batavians, 1661, pen and ink drawing, 7¾ × 7" (9.6 × 18 cm), Graphisches Sammlungen, Munich, Germany.

Return of the Prodigal Son, c. 1662, oil on canvas, 8' 8" × 6' 7 ¾" (260 × 210 cm), The State Hermitage Museum, St. Petersburg, Russia.

The Sampling Officials of the Drapers Guild, 1662, oil on canvas, 6' 3" × 9' 1" (191.5 × 279 cm), Rijksmuseum, Amsterdam, The Netherlands.

Simeon with the Christ Child, c. 1669, oil on canvas, 38½×31" (98.5×79.5 cm), National Museum, Stockholm, Sweden.

Johannes Vermeer: *Young Woman with a Water Jug*, c. 1660–67, oil on canvas, 18×16" (45.7×40.6 cm), The Metropolitan Museum of Art, New York City, New York.

Further Reading:

The Glory of the Golden Age: Dutch Art of the 17th Century, catalogue no. 148, pp. 216–217.

Gary Schwartz, *Rembrandt: His Life, His Paintings*, chapter 37, pp. 318–320; chapter 38, pp. 321–329; chapter 39, pp. 332–343.

Seymour Slive, *Dutch Painting, 1600–1800*, chapter 5, pp. 77–96.

Questions to Consider:

1. Why does it seem that Rembrandt's *The Oath of the Batavians* was rejected by Amsterdam officials and removed from the Town Hall? Was the decision justified?
2. What two types of subject matter is *The Jewish Bride* thought to combine?

Timeline

69 Revolt of the Batavians, the ancient inhabitants of the Netherlands, against the Roman occupation; later, a symbol of Dutch nationalism.

1369–1477 Duchy of Burgundy rules the Netherlands.

1477–1581 Habsburg rule of the Netherlands.

1517 Beginning of the Protestant Reformation when Martin Luther posts his 95 Theses.

1527 Sack of Rome by troops of Emperor Charles V.

1545–63 Council of Trent; beginning of the Catholic Counter-Reformation.

1556 Abdication of Charles V in favor of his son, Philip II.

1560 John Calvin's *Institutes of the Christian Religion* published in Dutch translation; the work is influential among the Netherlandish middle classes, who oppose Spanish Catholic domination.

1560s Pieter Bruegel the Elder paints landscapes, religious subjects, and powerful satires that rank with the greatest of Netherlandish art.

1564 Death of Michelangelo Buonarroti (b. 1475).

1566 Iconoclastic outbreaks throughout the Netherlands in response to the accession of Philip II. The Reformation gains momentum. Philip introduces the Inquisition into the Low Countries.

1568 Duke of Alva, Spanish governor of the Netherlands, orders the execution of the counts of Egmont and Hoorn. The northern provinces under William the Silent of Orange rebel against Spanish domination, beginning the Eighty Years' War.

1571 Battle of Lepanto, naval battle between the Christians and the Turks, ends the threat of Turkish supremacy in the Mediterranean.

1574 The relief of Leiden—the end of the Spanish siege of the city by intentionally breaching the dikes and flooding the area.

1575 University of Leiden founded, Holland's oldest, a center of science, medicine, and Protestant theology.

Nov. 4, 1576 The Spanish Fury: In response to the uprising against Spanish domination of the Netherlands, Spanish troops in Antwerp and elsewhere massacre thousands of citizens.

1581 United Provinces declare independence from Spain.

1584 Assassination of William the Silent; succeeded by his son Maurits.

1585 Antwerp recaptured for the Spanish Netherlands; mass exodus of Protestants to the north; Dutch blockade the Scheldt River.

1588 Spanish Armada defeated by England.

1591 Cornelis van Haarlem paints *Massacre of the Innocents* for the Haarlem residence of Prince Maurits of Orange.

1599–1602 Michelangelo Merisi da Caravaggio (1571–1610) paints the Contarelli Chapel in S. Luigi dei Francesi, Rome, in the style that was influential in the Netherlands.

c. 1600–03 Hendrik Goltzius creates *Without Ceres and Bacchus, Venus Would Freeze*, a famous, innovative “pen work” with added oil paint.

1602 Dutch East India Company chartered for trade east of the Cape of Good Hope and west of the Strait of Magellan; the company drives out the British and Portuguese and dominates trade with the Spice Islands.

1606 Birth of Rembrandt van Rijn in Leiden.

1609 Beginning of the Twelve Years’ Truce between the Dutch Republic and the Spanish Netherlands. Peter Paul Rubens (1577–1640) appointed painter to the archdukes Albert and Isabella, regents of the Spanish Netherlands.

1614–21 The tomb of William the Silent in the New Church, Delft, erected to the design of Hendrick de Keyser.

1618–48 The Thirty Years’ War, a general European war, fought mainly in Germany; it was a struggle of German Protestant princes and foreign powers against the Holy Roman Empire (Habsburg).

1619 Beheading of Remonstrant leader Johan van Oldenbarnevelt following the Synod of Dordrecht.

1620s In Utrecht, Hendrick Terbrugghen and Gerrit van Honthorst introduce the Caravaggesque style and subject matter from Italy.

1621 End of the Twelve Years' Truce. Dutch West India Company chartered as a trading and colonizing company on the African coast and in much of the Western Hemisphere.

1624 Founding of New Amsterdam (later New York) by the Dutch West India Company.

1625 Frederik Hendrik becomes stadholder of the Dutch Republic. Hendrick Terbruggen paints *Saint Sebastian*. Joost van den Vondel (1587–1679), great national poet and dramatist of Holland, publishes *Palamedes*, a politically charged play.

1627 Thomas de Keyser paints a portrait of *Constantin Huygens and Clerk*; Huygens (1596–1687), humanist and poet, was secretary to the stadholder.

1628–30 Frans Hals's *Merry Drinker*.

1630–54 Dutch colony in Brazil ruled (1637–44) by Johan Maurits of Nassau-Siegen.

1632 Birth of Antony van Leeuwenhoek (d. 1723) in Delft; a linen merchant with no scientific education, he made some 500 microscopes, by means of which he wrote the first complete descriptions of bacteria; friend and executor of Vermeer.

1635 Rembrandt paints *The Sacrifice of Isaac*.

1636–37 The Tulip Mania, a speculative disaster.

1640 Jan Davidsz. de Heem paints large still life, *The Dessert*, soon acquired by Louis XIV.

1642 Rembrandt paints *The Night Watch*.

1645–52 Gian Lorenzo Bernini (1598–1680) creates the *Ecstasy of St. Teresa* for the Cornaro Chapel in Sta. Maria della Vittoria, Rome.

1648 Treaty of Münster, ending the Eighty Years' War with Spanish recognition of the United Provinces. Construction of the Town Hall in Amsterdam is begun (Jacob van Campen, architect).

1649 Charles I of England beheaded.

1651 Collapse of St. Anthony dike; disastrous flood in Holland.

1652–54 First Anglo-Dutch War (over trading rights); the Dutch are defeated.

1653 The Protectorate is established in England, with Oliver Cromwell as lord protector.

1653–72 Regime of the Grand Pensionary Johan de Witt; period of economic and cultural prosperity.

1653 Rembrandt's etching *The Three Crosses*.

Oct. 12, 1654 Accidental explosion of the city's gunpowder magazine levels much of Delft.

1655 New Town Hall of Amsterdam officially opened (completed in 1665).

c. 1655–60 Samuel van Hoogstraaten creates *A Peepshow with Views of the Interior of a Dutch House*, a rare surviving example of optical illusionism painted inside a box-like structure.

1656 Christiaan Huygens (1629–95), son of Constantijn, invents the pendulum clock.

c. 1656 Diego Velazquez (1599–1660) paints *The Maids of Honor* for Philip IV of Spain.

c. 1660 Jacob van Ruisdael paints *The Jewish Cemetery* (Dresden).

c. 1660 Pieter de Hooch's *Interior with a Mother Delousing her Child's Hair* (known as *A Mother's Duty*).

c. 1660–61 Vermeer paints *View of Delft*.

1661 Louis XIV takes absolute control of the French government after the death of Cardinal Mazarin.

1661 French royal chateau of Versailles begun; habitable by 1682.

c. 1663 Jan Steen paints *Merry Company* (Mauritshuis, The Hague).

1664 Frans Hals paints *Lady Governors of the Old Men's Almshouse*.

1665–66 Vermeer's *Girl with a Pearl Earring*.

1665–67 Second Anglo-Dutch War, in which the English take Dutch colonies, including New Amsterdam (New York). Despite defeat, the Dutch continue to challenge English trade.

1666 Death of Frans Hals. Great fire of London virtually destroys the city.

c. 1668 Rembrandt paints *The Jewish Bride*.

1669 Death of Rembrandt.

1670 *A Treatise of Religious and Political Philosophy* by Benedict (Baruch) Spinoza (1632–77), influential Dutch philosopher of Amsterdam.

c. 1670 Willem van de Velde the Younger, a Dutch artist living in England, paints *The Cannon Shot*.

1672 The Year of Calamities in Holland: France invades but fails to take Amsterdam in 1673; England attacks by sea, beginning the Third Anglo-Dutch War. Grand Pensionary Johan de Witt and his brother are lynched by a mob at The Hague. William III of Orange is elected stadholder and head of the army; end of the Third Anglo-Dutch War (1674).

1675 Death of Vermeer.

1682 Peter the Great becomes czar of Russia.

1688–89 Invasion of England by the army of William III of Orange, stadholder of the Netherlands; the Glorious Revolution; deposition of James II and accession of William and Mary (Protestant daughter of James) to the throne of England.

1715 Death of Louis XIV, the longest-reigning monarch in European history.

Glossary

aerial perspective: The effect of deep space in a landscape painting, created by giving a bluish tint to the distant hills and other objects. This gives an equivalent of the optical effect perceived by our eyes when looking at the landscape, which results from water and dust particles suspended in the atmosphere. Also called *atmospheric perspective*.

Baroque: Derivation and definition much argued about. Possibly from the Portuguese *barroco*, meaning a large, irregular pearl; possibly from a complex step in Scholastic logic. Some theorists limit the use of the term to selected artistic or cultural aspects of the late 16th and 17th centuries—that is, the style of art of the Counter-Reformation period; others prefer simply to use it as a generic label for 17th-century European art while dealing with each of the styles of the century individually.

brushwork: The visible workings of the brush on the painted surface, which can range from thickly applied paint or dramatically contrasted directions of the strokes to tiny strokes, virtually invisible and creating a smooth “photographic” surface.

burr: The ridge of metal displaced from the plate by the engraving tool (*burin*). For a line engraving, the burr is removed so that the plate is clean. In *drypoint*, it is left on the surface when the plate is inked for printing. The burr collects the ink like a sponge, and in the printing press, the ink spreads on the paper in a soft, dark mass. During the first pass through the press, the burr has been altered in shape and size, and exact replication of the effect in the final print cannot be assured.

camera obscura (Italian, “darkened room”): An invention of the 17th century that was used by artists to achieve a heightened sense of space in paintings. Originally room-sized, the device was refined to portable, camera-sized boxes with a small aperture (usually outfitted with a convex lens) through which light was admitted. The light projected an image of its source, which was directed onto a flat surface opposite the source. The viewer looked through another aperture at the projected image and saw a strikingly three-dimensional illusion of an object or objects in space. An artist could trace this projected, diminished image on paper. Used first by Dutch painters (popularly associated particularly with Vermeer) but more widely in Europe in the 18th century.

canvas: Refers to any piece of fabric used as a support for painting. Originally, the fabric was glued to a panel but later was stretched on a wooden framework.

chiaroscuro (Italian, “light-dark”): Refers to the contrast of light and dark in painting, which creates the appearance of three-dimensional forms.

chiaroscuro woodcut: Woodblock printmaking technique in which two or more cut blocks are printed one atop another. One block delineates the contours of the subject while other blocks add tonal values.

donor: The person who commissioned a work of art, whose portrait is often included in the composition.

drypoint: An engraving technique in which lines are cut directly into a metal plate with a sharp tool (*burin* or *graver*). The metal displaced by the tool collects on the surface as *burr* and is left in printing, creating a soft, dark tone. Used alone or in combination with etching, as Rembrandt often did.

etching: A metal plate (copper, zinc, steel) is coated with a wax ground, which is then drawn upon with an etching needle, exposing the plate. The plate is immersed in a bath of acid, which bites into the exposed plate. To achieve deeper lines where desired, the plate is removed and some lines are stopped up before continuing with the acid bath. The remaining wax is removed, the plate is inked, the surface is wiped, and the plate is run through the press with a sheet of paper.

genre painting: A painting depicting a scene of daily life. These were particularly prevalent in Dutch art.

glaze: A transparent film of color painted on top of a dry, opaque lighter color or ground. Used especially in the oil medium; creates a sense of translucent depth. Reverse of *scumble*.

iconography: The language of images and symbols in art. It also refers to the interpretation of subject matter in art through symbols and their development in the historical context of a work of art.

idealization: The representation of things following a preconception of an ideal type. It is actually a form of aesthetic distortion.

illusionism: Creation of the illusion of reality in painting. Technical devices used to achieve this include *foreshortening* and *linear* and *aerial perspective*. Types of illusionism include *trompe l'oeil*.

impasto: Thick, heavy application of paint, which contrasts with thinner, flatter areas and is part of the expressive technique of the painter.

linear perspective: The system of creating the illusion of three-dimensional space on a flat surface that was developed in the early 15th century in Florence. The architect Filippo Brunelleschi is generally credited with the invention, which then spread throughout Europe.

medium: The material (such as oil, egg, or water) that is mixed with pigments to make paint. It also binds the pigments to the support.

modeling: Giving the appearance of three-dimensional form in drawing or painting through the use of light and shadow (*chiaroscuro*).

oil: Describes the medium in which pigments are suspended in a drying oil, such as linseed or walnut oil. Because they are not rapid drying (as is tempera), oils can be applied freely over a wide area, and because they are translucent rather than opaque, they create effects of depth and luminosity. When dry, they are solid films. The Renaissance development of the oil medium can be traced to the Netherlands in the early 15th century; it became the dominant medium from the 16th century onward.

painterly: The term applied to brushwork that is broad and fluid, that calls attention to itself.

palette: (1) A support on which an artist lays out colors before painting. (2) The preferred range and tonality of colors used by a particular artist.

panel: A wooden support for a painting. Among the first painting supports in the history of art, the wood could be a single piece or composed of many separate pieces. Many types of wood have been used: Northern European painters favored oak, while Italian Renaissance artists often used poplar.

peepshow: A rectangular box about the size of a large doll's house with the interior painted on three sides plus the top and bottom. The sixth side is open to admit light from a window or a lamp. A peephole was in each of the two short sides, through which two different views of the interior of the house, with its apparent rooms and furnishings, could be seen. Foreshortening and manipulations of linear perspective are involved. Illusion as amusement, unlike the practical *camera obscura*.

pendant: A companion piece to another painting, most often found in portraits of husband and wife.

pentimento (Italian, “repentance”): Refers first to an artist’s change of mind when a section of a work is painted over with a new version. Over time, the paint surface may become abraded, or the colors may alter or become more transparent, causing the original design to become visible through the top layer.

perspective: A system of creating the illusion of three-dimensional space on a flat surface. One-point linear perspective was developed in the early 15th century in Florence and spread throughout European art.

picture plane: The surface of the painting that marks the division between the viewer’s actual space and the illusionistic space (if any) created in the picture.

pigment: Coloring agents used in paints. Derived most often from ground minerals but also from clays, from soot, and since the mid-19th century, from chemical synthesis.

polyptych: An altarpiece or other devotional picture or relief sculpture made up of multiple panels. Typically, a central panel flanked by wings and surmounted by gables or other forms and placed on a base.

provenance: Ownership history of a work of art, a very important record in determining authenticity of the work and types of artistic patronage.

replica: An exact duplicate of a painting made either by the artist (autograph replica) or a studio assistant under the artist’s guidance.

repoussoir: Noun or adjective, from the French *repousser*, “to push back.” Signifies an object or figure placed in the immediate left or right foreground and usually in deep shadow or silhouette; this placement causes the eye to move into the light-filled center of the painting, which then seems to be further back in space.

scumble: A thin layer of opaque paint laid over a darker color to lighten it. The darker undercoat is allowed to show through and creates an effect of light. Because the paint is often applied with irregular strokes and a blurred touch, it may also create an effect of movement. Reverse of a *glaze*.

support: Any material used for the structure upon which a painting is made.

tempera: Water-based painting medium in which ground colors are usually suspended in egg yolk. The principal medium before the 16th century, it is characterized by a gleaming surface and durability. Later used in conjunction with oil paints.

triptych: An altarpiece or other devotional image made up of three painted or carved panels. Usually, the wings are smaller than the center panel and are hinged for closing.

trompe l'oeil: Adjective or noun, from the French meaning “deceive the eye.” A type of illusionism in two-dimensional art to make it appear three-dimensional. The term should be used strictly to refer to an illusion of a complete object, not a partial object that could never be thought to be the real object. Therefore, it does not just mean strongly realistic, no matter how detailed the realism.

vanitas (Latin, literally “emptiness”): Signifies vanity, not in the sense of vainness or conceit, but of the emptiness of earthly possessions and the transience of human life. It is associated with such objects as a snuffed-out candle or a dying flower often found in still life compositions—thus called *vanitas* still lifes—but which may also be found in other types of paintings.

wood engraving: Incising a design into a wooden block, which can then be inked and printed on paper or fabric.

Biographical Notes

Aelst, Willem van (1626–c. 1683): A Delft still life painter, van Aelst was in France and Italy from 1645 until 1656. After his return north, he settled in Amsterdam. A versatile artist in subject matter, he favored hunting pieces with dead game and hunting gear; he was influential in the development of these popular works.

Aertsen, Pieter (1508–75): Amsterdam-born and trained, Aertsen moved to Antwerp, where he was registered as a master painter in 1535, but he had returned to Amsterdam by 1557. His altarpieces were mostly destroyed in the iconoclastic violence of the 1560s. Aertsen then invented a new subject and compositional type—exterior market stalls or interior kitchen scenes with piles of meat, fish, fruits, vegetables, and other foods in the foreground, while a moralizing biblical story is framed in the background landscape or room.

Anraadt, Pieter van (c. 1635–78): A little-known painter active in Deventer who was a portraitist but is now best known for one striking early still life, signed and dated, which was rediscovered only in the 20th century.

Asselijn, Jan (c. 1615–52): Asselijn's birthplace is uncertain. He is said to have visited Rome (probably after 1635), where he was influenced by Pieter van Laer, a painter of street life. Returning north, he was in Lyon and Paris around 1644–46 and in Amsterdam by 1647. His portrait was etched by Rembrandt circa 1648. There are no dated works from his Italian years, but those paintings are his innovative landscapes, with broad, open, quiet panoramas painted with a light palette.

Ast, Balthasar van der (c. 1593–1657): This artist was exclusively a still life painter of fruit, flowers, shells, and larger, complex works. Born at Middleburg, he was a pupil of the flower painter Ambrosius Bosschaert, his brother-in-law. He lived in Utrecht from 1619 to about 1629 and in Delft from 1632 until his death. His style did not change significantly throughout his life.

Avercamp, Hendrick (1585–1634): Unable to speak from birth, Avercamp grew up in Kampen, near Amsterdam, and was known as the “mute of Kampen.” He probably spent his life largely in Kampen. His style, and his favorite subject of winter scenes on the ice, was derived from Flemish followers of Bruegel.

Baburen, Dirck van (c. 1595–1624): Baburen was a Utrecht artist who spent about eight years in Italy before returning home around 1620. There, he painted figure paintings in the style of Caravaggio, one of which, *The Procuress*, hangs in the background of two painted interiors by Vermeer.

Bakhuyzen (or Backhuyzen), Ludolf (1631–1708): Bakhuyzen was born in Emden, Germany. His family moved to Amsterdam in 1649, where he worked as a scribe. On that foundation, he became a calligrapher, then produced *pen-paintings* and grisailles. He may have studied with Allart van Everdingen. Bakhuyzen joined the painters' guild only in 1663 but rapidly became famous, and when the van de Veldes moved to England, Bakhuyzen became the leading seascapes painter in Holland. He was also patronized by European royalty.

Berchem, Nicolaes (or Claes) (1620–83): A Haarlem landscape painter, son of the still life painter Pieter Claesz, Berchem also lived and worked in Amsterdam. He is known for his Italianate landscapes, many of which were engraved. In the absence of documents, the paintings are the sole and convincing evidence that he actually went to Italy.

Berckheyde, Gerrit (1638–98): Berckheyde was a prolific Haarlem painter of townscapes (Haarlem, Amsterdam, The Hague) and a few landscapes and church interiors. He was probably taught by his elder brother, Job, with whom he visited Germany, where they worked at the court of the elector palatine for a time in the early 1650s. They returned to Haarlem, where Gerrit entered the painters' guild in 1660.

Berckheyde, Job (1630–93): Haarlem genre painter of townscapes and urban genre scenes, especially bakery shops. Job traveled in West Germany with his brother, Gerrit, and afterward entered the Haarlem guild in 1654.

Beyeren, Abraham van (1620/21–90): Born in The Hague, Beyeren worked there until perhaps 1669. He was then in Amsterdam for five years before moving to Alkmaar, then to Overschie. Very slightly regarded in his own day, he is now recognized as a gifted still life artist who also painted seascapes.

Bloemaert, Abraham (c. 1564–1651): An important and influential artist of the Utrecht school who painted a wide variety of subjects—religious, genre, landscape, allegorical, mythological, portrait—in a variety of styles, over a very long career.

Bol, Ferdinand (1616–80): The son of a Dordrecht surgeon, Bol moved permanently to Amsterdam, where he entered Rembrandt’s studio for about five years. His early style emulated that of Rembrandt, but he developed the more fashionable classical style, in which he painted large works for the new Town Hall of Amsterdam. He also painted regent portraits and historical subjects for institutions in Amsterdam and other cities.

Borch, Gerard ter (1617–81): Born in Zwolle in an eastern province, ter Borch studied with Pieter Molijn in Haarlem and traveled widely in London, Germany, Italy, France, Spain, and the southern Netherlands. He popularized the small, full-length portrait format and painted genre subjects from various social strata, all with a refined technique and subtle psychology.

Bosschaert, Ambrosius (1573–1621): Bosschaert was born in Antwerp, but his family soon fled to Middleburg in the northern Netherlands, where he became a member of the St. Luke’s Guild in 1593. He married Maria van der Ast, whose brother was his pupil. He also worked in Bergen-op-Zoom, Utrecht, and Breda, where he painted some of his most original work and where he died.

Both, Jan (c. 1615/18–52): Born in Utrecht, this artist studied with Abraham Bloemaert, then went to Rome around 1638 to join his brother. After his brother’s death, Jan returned to Utrecht for the rest of his short life. Most of his Italian scenes seem to have been painted in Holland. He belonged to the second generation of Dutch Italianate landscape painters, and his work is both classical and lyrical. He influenced a number of important painters, including Aelbert Cuyp.

Bramer, Leonaert (1596–1674): Delft artist who traveled widely between 1614 and 1628, visiting many cities in France and Italy. Independent in style and subject matter, Bramer painted mysterious nocturnal scenes, decorations for the prince of Orange, frescoes that were destroyed by the climate, and some Caravaggesque paintings. He was a friend of Vermeer, who may have studied with him.

Braesemary, Willem (dates unknown): Minor Dutch painter who painted a large mythological painting in 1657 for the Insurance Chamber of the new Town Hall in Amsterdam.

Bray, Jan de (c. 1627–97): Haarlem artist who studied with his father, Salomon, and spent his career in his hometown. He was a successful and productive historical painter and portraitist.

Brekelenkam, Quirijn (c. 1620–68): Brekelenkam worked in Leiden and is known for his pictures of artisans and merchants at work, painted in a style influenced by Metsu.

Brouwer, Adriaen (c. 1605–38): Flemish painter who also worked in Holland; his lowlife peasant paintings had a great influence on Dutch artists.

Bruegel the Elder, Pieter (c. 1525–69): Great Netherlandish painter of the 16th century whose landscapes, religious and allegorical paintings, and views of peasant life are among the most famous in European art. Bruegel worked in Antwerp and Brussels.

Brugghen: See **Terbrugghen, Hendrick**.

Campen, Jacob van (1595–1667): Architect and painter from Haarlem who studied in Italy and often worked for the stadholder of the Netherlands. His masterpiece is the Town Hall of Amsterdam.

Cappelle, Jan van de (1624/26–79): This artist was born and lived his entire life in Amsterdam. His father owned a dye-works, which Jan inherited. He was wealthy and a serious art collector. Said to be self-taught, his specialty was marine painting, in which he excelled. His output was not large, and he may not have painted much after 1663.

Claesz, Pieter (1596/97–1660): Claesz was born in Berchem, near Antwerp. His teacher is not known. Around 1621, he moved permanently to Haarlem, the home of several accomplished and successful still life painters. Claesz is the best-known still life specialist of his generation, with about 250 paintings attributed to him. Tabletop still lifes—so-called breakfast pieces and banquet pieces—often painted with a tonal palette and a moralizing content, dominate his work. He was the father of Nicolaes Berchem, the landscape painter.

Codde, Pieter (1599–1678): Amsterdam genre and portrait painter, also active in literary circles. Influenced by Frans Hals, in 1637, he completed a large militia company group left unfinished by Hals.

Cuyp, Aelbert (1620–91): Dordrecht painter who studied with his father and was patronized exclusively by the Dordrecht aristocracy during his

lifetime. His landscapes and riverscapes, often with cattle and prominent figures, are marked by a glowing palette and an idyllic calm.

Dou, Gerard (1613–75): Leiden artist first trained as an engraver, then in Rembrandt's studio. He has an international reputation for his small, meticulously detailed genre paintings, historical subjects, portraits, and still lifes. Dou founded the Leiden school of *fijnschilders* ("fine painters"). His paintings were among the most costly in Dutch art from the 17th through the 19th centuries.

Dujardin, Karel (c. 1623–78): Amsterdam artist who traveled widely to Rome, Paris, Lyon, North Africa, and Venice, where he died. Dujardin developed a suave style and palette, with which he painted Italianate landscapes, animals, genre scenes, portraits, and religious scenes. He was also an etcher.

Eeckhout, Gerbrandt van der (1621–74): Amsterdam painter and etcher who studied with Rembrandt and produced portraits, history scenes, and genre subjects.

Everdingen, Allart van (1621–75): Born in Alkmaar, van Everdingen studied in Utrecht and Haarlem. In 1644, he traveled to Scandinavia and painted and drew the forest landscape there, which became the staple subject of his paintings and many etchings thereafter. These dramatic, picturesque scenes were very influential. His later career was spent mostly in Amsterdam.

Everdingen, Caesar van (c. 1617–78): Brother of Allart, Caesar studied in Utrecht and worked in Haarlem and, especially, Alkmaar, his hometown. He painted portraits, including militia companies, and historical subjects and received some commissions for Huis ten Bosch, the House of Orange residence in The Hague.

Fabritius, Carel (1622–54): Born in a village near Amsterdam, Fabritius worked with Rembrandt during the early 1640s and, by 1650, had settled in Delft; there, he helped to form the local school of painting that would culminate with Vermeer. He had quickly absorbed much from Rembrandt's teaching but was a highly original painter who, in turn, influenced and may have taught Vermeer. His career was cut short when he was killed in the explosion of the powder magazine at Delft.

Flinck, Govaert (1615–60): Born near the German border, Flinck moved to Amsterdam around 1633 and studied with Rembrandt until 1636. So

closely did he emulate his teacher that his works of this period have often been confused with Rembrandt's. A popular portrait artist, his style became elegant under the influence of Van Dyck. Flinck was in demand as a history painter for public buildings and received the most prestigious commission of his day, 12 paintings for the Town Hall, but died two months after receiving it.

Floris, Frans (c. 1516–70): Antwerp Mannerist painter who was in Italy in 1541, where he copied the work of Michelangelo. He was the leading painter in Antwerp in the mid-16th century. His religious works and portraits are fluidly painted, and in his skillful application of transparent glazes, he anticipates Rubens.

Goltzius, Hendrik (1558–1617): Working in Haarlem, Goltzius was an influential artist in the international Mannerist style. He visited Italy in 1590–91. An innovative printmaker, he switched to painting in 1600 but continued making the *pen-works*, large-scale graphics, for which he was famous.

Gossaert, Jan (Mabuse) (c. 1478–1532): Born in Maubeuge (hence his name), this Netherlandish painter worked in Antwerp. He traveled to Rome in 1508–09 and introduced the style and subjects of the Italian Renaissance to the Low Countries.

Goyen, Jan van (1596–1656): Leiden-born painter who worked there and in Haarlem and The Hague. A student of Esaias van de Velde, van Goyen was one of the founders of 17th-century Dutch landscape painting. Working mostly in a tonal palette, he achieved striking atmospheric effects.

Haarlem, Cornelis van (1562–1638): One of the most important Haarlem painters, van Haarlem specialized in history painting in the Mannerist style. With Goltzius and Karel van Mander, he established the informal Haarlem Academy, which fostered art in Haarlem. More than 200 of his paintings survive.

Hals, Frans (c. 1582–1666): This artist was probably born in Antwerp and emigrated to Haarlem with his parents. One of the greatest of European portraitists, he painted prolifically for more than 50 years. Hals's bravura style captured character and conveyed a sensation of life and movement that has rarely been equaled.

Heda, Willem Claesz. (c. 1594–1680): Heda was probably born in Haarlem, where he spent his career. He was a still life painter who

specialized in so-called *breakfast pieces*. After 1640, he produced more elaborate works, often using a vertical format to enhance their monumentality.

Heem, Cornelis de (1631–95): The son of Jan Davidsz. de Heem, this artist continued his father's style in large banquet still lifes.

Heem, Jan Davidsz. de (1606–c. 1684): A still life specialist born in Utrecht, de Heem studied with Balthasar van der Ast. He moved to Leiden in 1626 and to Antwerp in 1635. He often visited the northern provinces and was in Utrecht from 1669–72 but returned to Antwerp. De Heem's style changed often: His early paintings were close to those of van der Ast; in Leiden, his work was monochromatic; and in Antwerp, he painted fruit and flower pieces in the Flemish manner. Credited with inventing the “sumptuous” still life type, de Heem is considered one of the greatest still life painters, with a wide European reputation.

Heemskerck, Maerten van (1498–1574): A Haarlem painter of great renown, van Heemskerck lived in Rome from 1532 to 1537 and left one of the most complete graphic records of the city as he saw it. An excellent portraitist, he painted religious and mythological works that are infused with Italian style.

Helst, Bartholomeus van der (1613–70): Born in Haarlem, van der Helst moved to Amsterdam about 1627 and worked there all his life. He is, after Rembrandt and Hals, the most celebrated portrait painter in 17th-century Holland. A superb technician, his style was influenced by Flemish art, especially that of van Dyck.

Heyden, Jan van der (1637–1712): Born near Dordrecht, this artist moved to Amsterdam in 1650. The townscapes in which he specialized show that he traveled widely in Holland, Flanders, and Germany. From the late 1660s, he was engaged in municipal projects to improve street-lighting and fire-fighting.

Hobbema, Meindert (1638–1709): Born in Amsterdam, Hobbema was Jacob van Ruisdael's only documented pupil and his most significant follower. His landscapes are characterized by a domestic quality and are often limited to foreground and middle distance. He varied favorite compositions, and he often introduced a warm red note into his paintings. Hobbema became an official wine-gauger of Amsterdam in 1668, and given

that he then had a steady income, his paintings declined in number, though not in quality.

Honthorst, Gerrit van (1590–1656): Utrecht artist who studied with Abraham Bloemaert, then painted for about a decade in Rome. He established his studio in Utrecht, traveled to England, and painted on commission to the king of Denmark, then moved to The Hague, where he painted for the court. One of the few Dutch painters with an international reputation, Honthorst's style progressed from the Caravaggesque to a more classicizing manner based on the Carracci and Rubens.

Hooch, Pieter de (1629–84): One of the finest genre specialists, de Hooch's work is marked by harmony, simplicity, and profound quietude. Born in Rotterdam and apprenticed to Nicolaes Berchem, he worked in Delft, where he interacted with Vermeer, but moved to Amsterdam by 1661. The decline in his later art has been linked to the unspecified mental illness that resulted in his confinement in an asylum, where he died.

Hoogstraten, Samuel van (1627–78): Born in Dordrecht, van Hoogstraten studied with Rembrandt in the early 1640s. In 1651, he went to Vienna, where he worked for the emperor; in 1652, he traveled to Rome, then back to Vienna until 1654. He painted in Dordrecht until 1662, when he traveled to London until about 1667, then to The Hague, and back to Dordrecht. Van Hoogstraten painted genre scenes, portraits, architectural fantasies, religious subjects, and still lifes, especially *trompe l'oeil*. He also made peepshows. He was the author of *Introduction to the Advanced School of Painting*.

Houckgeest, Gerard (c. 1600–61): Born in The Hague, Houckgeest was probably in England in the 1630s (Charles I owned paintings by him) and in Delft in the 1640s. He began as a painter of imaginary church interiors, and his first depiction of an actual church is the *New Church at Delft with the Tomb of William the Silent* (1650), which introduced a radically new diagonal perspective view.

Jordaens, Jacob (1593–1678): Jordaens was born and died in Antwerp, where he apprenticed to Rubens and became an assistant, then an independent master who eventually took over Rubens's studio and patronage after the early death of van Dyck. A Protestant, he had commissions in Holland even before the Peace of Münster in 1648, and painted two major works for the Town Hall in Amsterdam.

Kalf, Willem (1619–93): Kalf was born in Rotterdam and went to Paris from around 1639/41–1646. By 1653, he had settled in Amsterdam, where he remained. Beginning as a painter of peasant interiors similar to those of Adriaen van Ostade, Kalf became a still life specialist. His paintings depicted a few elegant objects against a dark background, as though the chiaroscuro of Rembrandt was combined with French taste. He was also an art dealer.

Keyser, Hendrick de (1565–1621): An Amsterdam sculptor and architect whose masterpiece was the tomb of William the Silent in the New Church in Delft. He was the leading Dutch sculptor in the 17th century and the father of Thomas (below).

Keyser, Thomas de (1596–1667): The son and pupil of Hendrick, Thomas was the most important portrait artist in Amsterdam before the arrival of Rembrandt. He also worked as a stonemason and, in 1662, was appointed stonemason to the city of Amsterdam. He painted large-scale portraits and portrait groups and popularized the small full-length portrait format usually associated with Gerard ter Borch.

Koninck, Philips de (1619–88): Born in Amsterdam, the son of a wealthy goldsmith, Philips studied with his brother, Jacob, in Rotterdam. He returned to Amsterdam, where he painted and ran a shipping company that operated between Rotterdam and Amsterdam. Known now for his striking panoramic landscapes, which show the influence of Hercules Seghers and Rembrandt (in the brushwork), in his own day, de Koninck was known as a genre painter and portraitist.

Lastman, Pieter (c. 1583–1633): Lastman was an Amsterdam painter who traveled to Italy in 1603–04. He was the most important historical painter of the first decades of the 17th century. Although he is generally known as the most important teacher of Rembrandt (1623), he was an excellent narrative artist with an expressive palette who was praised by the contemporary poet Joost van den Vondel in many poems.

Leyden: See **Lucas.**

Leyster, Judith (1609–60): A Haarlem painter, a follower of Frans Hals, and one of the rare widely known female Dutch artists. Leyster mainly painted genre scenes, as well as portraits and a few still lifes, between 1629 and 1652, but most of her work came before her marriage to Jan Molenaer in 1636.

Lievens, Jan (1607–74): Precocious, Lievens worked in Leiden until the early 1630s, though he studied in Amsterdam with Pieter Lastman from around 1619–21. In the late 1620s, he was influenced by Rembrandt's *chiaroscuro*, and the two artists may have worked together. Around 1632, he left for England, where he painted portraits for several years and apparently met and was influenced by van Dyck. Lievens went to Antwerp in 1635, moving to Amsterdam in 1644, where he remained, except for several years in The Hague. His Flemish style is evident in his paintings for the Town Hall in Amsterdam.

Lucas van Leyden (1494–1538): One of the finest draftsmen and engravers in the Netherlands and a painter of religious pictures and other subjects in brilliant colors. He left many works, including numerous woodcuts and engravings.

Lundens, Gerrit (1622–c.1683): A talented Amsterdam painter of portrait miniatures, he was commissioned by Captain Frans Banning Cocq to paint for him a much reduced copy of Rembrandt's *The Night Watch*. Also known for his contemporary history painting of the *Fire of the Old Town Hall*.

Mabuse: See **Gossaert**.

Maes, Nicolaes (c. 1632–93): Maes studied with Rembrandt in Amsterdam, but he was born in Dordrecht and spent the first half of his career there. He painted genre pictures in domestic interiors but eventually became a portrait specialist whose elegant style derived from the Flemish painter van Dyck. He returned to Amsterdam for the last 20 years of his life.

Massys (or Metsys), Quentin (1465/66–1530): Born in Louvain, Massys's career was spent in Antwerp. He painted religious subjects and portraits and was one of the first artists to paint secular subjects. His style was a blend of Netherlandish art, the work of Albrecht Dürer, and Italian art, especially that of Leonardo da Vinci.

Metsu, Gabriel (1629–67): Born in Leiden, the son of a Flemish painter, Metsu may have been apprenticed to Gerard Dou. From 1657, he worked in Amsterdam, painting mostly elegant genre scenes, as well as some portraits, history scenes, and still lifes. Influenced by Vermeer, ter Borch, and de Hooch, Metsu's fluid brushwork and distinctive, serene palette sometimes seems to presage 18th-century French painting.

Mieris, Frans van (1635–81): A Leiden artist who apprenticed with Gerard Dou, van Mieris spent his life in his native city, where he was one of the famous “fine painters” led by Dou. He painted genre scenes, especially amorous ones, and portraits, including numerous self-portraits. Like Dou, he was highly paid for his work.

Molenaer, Jan (c. 1610–68): A Haarlem genre painter; one of his specialties was portraiture in the guise of musical groups, either couples or extended families. He painted some religious and allegorical works, and he was married to the artist Judith Leyster.

Mor, Anthonis (c. 1517–77): A native of Utrecht, Mor was a leading international portrait painter in the third quarter of the 16th century: He worked for the Habsburg family in Spain, Portugal, Italy, and in Antwerp, Brussels, and Utrecht. His suave realism, combined with a cool elegance, strongly influenced other artists, especially in Spain.

Neer, Aert van der (1603/04–77): This artist was probably born in Amsterdam, and his training is unknown. He became one of the finest and most original landscape specialists, painting mainly nocturnes and winter scenes. Despite his talent, van der Neer’s work failed to sell well, and after a brief period as an innkeeper, he went bankrupt in 1662. For the last 15 years of his life, the quality of his art declined steeply, and he died in utter poverty.

Ostade, Adriaen van (1610–85): A Haarlem artist who may have studied with Frans Hals and was influenced by Adriaen Brouwer; his peasant genre scenes (paintings, watercolors, drawings, and etchings) constitute most of his large oeuvre.

Palamedesz, Anthonie (1601–73): Palamedesz was born and studied in Delft; he painted there and in Amsterdam. His genre paintings show elegant groups of men and women making music or playing cards or groups of soldiers eating or gambling.

Patinir, Joachim (1485–1524): One of the founders of Netherlandish landscape painting of the 16th century, Patinir often depicted vast panoramas as the ostensible setting for religious subjects.

Pijnacker (or Pynacker), Adam (1621/22–73): Named for the place of his birth, near Delft, this artist spent three years in Italy. He returned to Delft and is buried in Amsterdam. Pijnacker was a landscape specialist influenced

by Jan Both and Jan Asselijn. Around 1660, he developed a personal version of the Italianate landscape style.

Poel, Egbert van der (1621–64): A Delft painter known for his painting of the town after the explosion of the powder magazine in 1654. He then moved to Rotterdam.

Poelenburgh (or Poelenburch), Cornelis (1594/95–1667): A Utrecht painter of landscapes, figures, and history subjects, he was one of the most famous painters of his time. Poelenburgh studied with Abraham Bloemaert, was in Rome by 1617, then worked for the Medici in Florence before 1621, and returned to Utrecht by 1625. In 1627, he was visited by Rubens, who owned several of his paintings. He was one of the most popular artists at The Hague court and worked for Charles I in London (1637–41).

Porcellis, Jan (c. 1580/84–1632): Porcellis was born in Ghent, but his parents moved to Rotterdam in 1584. He is said to have been a pupil of Hendrick Vroom in Haarlem. He traveled widely: to England, back to Rotterdam, to Antwerp, Haarlem, Amsterdam, a village near The Hague, and another near Leiden. This wandering artist was one of the first great marine painters, mostly in a dramatic, monochromatic style that influenced Jan van Goyen.

Post, Frans (c. 1612–80): Born in Haarlem, the son of a glass painter (church windows), Post went to Brazil in 1636 in the entourage of Prince Johan Maurits of Nassau, governor of the Dutch colony. He returned to Holland in 1644 for the rest of his life. His paintings are almost all of the landscape and curiosities of Brazil and the West Indies, which he based on drawings and some paintings made during his stay there. His brother was the important architect Pieter Post.

Potter, Paulus (1625–54): An innovative and influential painter who specialized in animals, usually cows, in landscapes. He worked in Haarlem, Delft, The Hague, and Amsterdam, where he died of tuberculosis.

Quellinus, Artus (1609–68): This artist was the son of the Antwerp sculptor Erasmus Quellinus. After a period of study in Rome, he settled in Antwerp and produced bold, naturalistic sculpture there and in Brussels. His masterpiece is the design and execution of a sculpture program for the new Town Hall in Amsterdam, where he lived from 1650 to 1664.

Rembrandt van Rijn (1606–69): One of the greatest names in art history, Rembrandt painted, etched, and drew nearly every type of subject, from

mythological to biblical to historical scenes, as well as portraits, landscapes, and even still lifes. He had a gift for projecting the interior life of his portrait sitters and narrative characters. Stylistically, he developed a warm chiaroscuro and rich color, painted with the full range of brushwork, from carefully detailed to broadly expressive. Born in Leiden, where he began his career, he moved to Amsterdam in 1631 and spent the rest of his life there.

Ruisdael, Jacob van (c. 1628/29–82): Ruisdael is usually considered the greatest Dutch landscape painter because he painted the full range of landscape subjects, rather than specializing in one or two. Beginning from sketches of different locales, he freely manipulated and combined these motifs and even invented scenes. Extremely prolific, he was from Haarlem but spent the larger part of his career in Amsterdam.

Ruysdael, Salomon van (c. 1600–70): The uncle and teacher of Jacob van Ruisdael, Salomon had a long and distinguished career. He painted many types of subjects, but most of his paintings were his inventions, based on—not transcriptions of—nature.

Saenredam, Pieter Jansz. (1597–1665): Haarlem painter of church views, especially interiors, which he executed with the help of large, detailed drawings that he had made sometimes years before.

Scorel, Jan van (1495–1562): Trained in Amsterdam, van Scorel traveled widely in Europe and went to the Holy Land, then to Rome, where he became official painter to the Dutch Pope Hadrian VI. He settled in Haarlem but later worked in France.

Seghers (or Segers), Hercules (c. 1589–after 1635): Important Haarlem-born landscape painter whose original and monumental landscapes, influenced by Flemish models, were admired by other painters, including Rembrandt.

Steen, Jan (c. 1626–79): A prolific and outstanding genre painter, Steen specialized in scenes in taverns or other public places, as well as Dutch homes with their extended families. He also painted religious subjects in contemporary Dutch settings. A native of Leiden, he studied with Jan van Goyen in The Hague and Adriaen van Ostade in Haarlem, where he settled for 10 years before returning to Leiden.

Sweerts, Michael (or Michiel) (1618–64): A strikingly original and talented artist, Sweerts painted Italian street scenes and small religious

works, both influenced by the style of Caravaggio and his followers. He also painted some fine portraits. Born in Brussels, he spent at least eight years in Rome and had some contact with Amsterdam before sailing as a lay brother with a religious mission to the Far East. He was expelled from the group and died in Goa, India.

Tempel, Abraham van den (1622/23–72): This artist worked in Amsterdam, then in Leiden, where he passed his career as a painter and a cloth merchant. He is best known for his three allegorical paintings in the drapers' guildhall (Lakenhal) in Leiden.

ter Borch, Gerard: See **Borch**.

Terbrugghen, Hendrick (1588–1629): Utrecht painter who studied with Abraham Bloemaert, spent about 10 years in Italy, and painted in a distinctive personal style derived from Caravaggio. His work includes biblical and mythological subjects, genre scenes, and literary themes.

Titian (Tiziano Vecellio) (c. 1488/90–1576). Greatest of the Venetian High Renaissance painters. The unsurpassed richness of Titian's color and his sensuous and monumental figures defined Venetian painting, and the artist's influence has reverberated through the history of art from Rubens to Renoir.

Ulft, Jacob van der (1627–1689): Draftsman, etcher, and painter who lived for some time in Italy. Painted Roman ruins and city views such as the new Town Hall in Amsterdam. Born in Gorinchem, he served as its Burgomaster from 1660–79.

Valckert, Werner van den (c. 1580–1627): A pupil of Hendrick Goltzius in Haarlem circa 1604–1606 and a leading portrait artist in Amsterdam before the arrival of Rembrandt. He painted numerous civic group portraits and probably traveled to Italy.

Velde, Esaias van de (1587–1630): One of the principal early Dutch landscape artists of the 17th century, van de Velde was born in Amsterdam of a Flemish immigrant family. Influenced by other Flemish artists who had fled the south, he moved to Haarlem and later to The Hague, where he painted for the court. He was a teacher of Jan van Goyen.

Velde the Elder, Willem van de (1611–93): This artist was born in Leiden and worked in Amsterdam. With his son, Willem the Younger, he went to Greenwich, England, in 1672, where he became a court painter to Charles

II. Almost all of his work consists of large pen drawings of ships on panel or canvas in the style of engraving.

Velde the Younger, Willem van de (1633–1707): Willem the Younger moved with his family from Leiden to Amsterdam by 1636. He studied with his father and with Simon de Vlieger. He painted in Amsterdam until 1672, when the French invasion persuaded both father and son to move to England to find patronage. In 1674, both entered the service of Charles II, who granted them an annual retainer plus the price of each of their artworks to draw and paint marine pictures. The English paintings are mostly of specific ships and battles rather than the invented seascapes of Willem's earlier work. He had many English imitators and followers.

Vermeer, Johannes (1632–75): Vermeer was born and painted in Delft throughout his short life. He painted meticulously and left only about 35 paintings. They display a sensitivity to light and space that was rarely equaled by his Dutch contemporaries. Largely forgotten outside Holland after his death, Vermeer's work was critically rediscovered in the 1860s, and his fame has risen ever since. He may have studied with Leonaert Bramer or Carel Fabritius (by whom he was certainly influenced). His paintings were highly valued, and he was acknowledged as a connoisseur of art.

Vroom, Hendrick Cornelisz. (1566–1640): After years of foreign travel, Vroom became a painter and the founder of European marine painting. His work was realistic and descriptive, a record of the great shipping world of the Dutch.

Weenix, Jan (1640–1719): Born in Amsterdam, the son of an architect, Weenix studied with Abraham Bloemaert. He spent four years in Italy, first as painter to Cardinal Pamphili before he became Pope Innocent X. Weenix then settled in Utrecht. He painted decorative still lifes, often quite large, for aristocratic patrons and was especially interested in combining landscape motifs with flowers and animals, dead or alive.

Witte, Emanuel de (c. 1617–92): Witte worked mainly in Delft and Amsterdam and was a specialist in architectural subjects, especially interiors. His command of light effects in these paintings is combined with careful observation of the figures occupying them. He died a suicide.

Wtewael, Joachim (1566–1638): A Utrecht Mannerist painter, Wtewael worked in Italy and France. His brilliantly colored pictures, often with erotic overtones, were very popular.

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Essential Reading:

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Frasnits, Wayne. *Dutch Seventeenth-Century Genre Painting*. New Haven and London: Yale University Press, 2004. This definitive book on the subject analyzes stylistic and thematic evolution in genre paintings. It is organized by cities and, occasionally, by major artists, such as Jan Steen or Gerard ter Borch.

The Glory of the Golden Age: Dutch Art of the 17th Century. Zwolle: Waanders, 2000 (with the Rijksmuseum, Amsterdam). Catalogue of the magnificent bicentennial exhibition of the Rijksmuseum. Beautifully illustrated.

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Pronunciation Dictionary of Artists' Names. Revised and edited by Debra Edelstein. Boston: Bulfinch Press (with The Art Institute of Chicago), 1993 (3rd rev. ed.). This is the only comprehensive, reliable guide.

Slive, Seymour. *Dutch Painting, 1600–1800*. New Haven: Yale University Press (Pelican History of Art), 1995. This standard survey of the subject (with 432 illustrations) stemmed from the author's text in the 1966 Pelican History of Art book, but it was completely rewritten. The organization is similar to that of this course. Includes an exhaustive bibliography.

Stechow, Wolfgang. *Dutch Landscape Painting of the Seventeenth Century*. London: Phaidon Press, 1966 (rev. ed., 1968). Because it was a pioneering study of the subject and written by an unsurpassed connoisseur, this remains a necessary reference book. It is organized thematically by landscape types, which means that it can be difficult to follow the careers of individual artists and is best studied in conjunction with more recent surveys, such of those of Peter Sutton (below).

Sutton, Peter C., Albert Blankert, Rijksmuseum (Netherlands), Boston Museum of Fine Arts, and Philadelphia Museum of Art. *Masters of 17th-Century Dutch Landscape Painting*. Boston: Museum of Fine Arts, 1987. Catalogue of an exhibition at the Museum of Fine Arts, Boston; Rijksmuseum; and Philadelphia Museum of Art. With 123 entries, all illustrated in color, and with more recent scholarship, this source is indispensable.

Sutton, Peter C., and Christopher Brown. *Masters of Seventeenth-Century Dutch Genre Painting*. Philadelphia: University of Pennsylvania Press, 1984. Catalogue of the major exhibition, with 127 entries, all illustrated in color. Indispensable.

Supplementary Reading:

Ackley, Clifford S. *Printmaking in the Age of Rembrandt*. Boston: Museum of Fine Arts Publications, 1981. A superb catalogue of an exhibition that traces the development of printmaking in 17th-century Holland, with Rembrandt's graphic achievement at its center.

———. *Rembrandt's Journey: Painter, Draftsman, Etcher*. Boston: Museum of Fine Arts Publications, 2003. Catalogue of an important exhibition with an emphasis on the etchings. Contains a useful section on technique and a chronology. Finely produced.

Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago: University of Chicago Press, 1983. Not a survey, this book is an exploration of the centrality of description to Dutch art, highlighting connections to science, map-making, and narrative representation.

———. *Rembrandt's Enterprise: The Studio and the Market*. Chicago: University of Chicago Press, 1995 (reprint ed.). Examines the workings of Rembrandt's shop and assistants in the making of his art and the way he marketed his paintings.

Baer, Ronni, and Arthur Wheelock. *Gerard Dou, 1613–1675: Master Painter in the Age of Rembrandt*. Washington, DC: National Gallery of Art, 2000. Catalogue of the first major exhibition to resuscitate the reputation of Dou.

Barbour, Violet. *Capitalism in Amsterdam in the 17th Century*. Ann Arbor: University of Michigan Press, 1963. This is still an excellent introduction to the rise of Amsterdam as a world trading power.

Biesboer, Pieter, Martina Brunner-Bulst, Henry D. Gregory, and Christian Klemm. *Pieter Claesz: Master of Haarlem Still Life*. Zwolle: Waanders, 2005. Catalogue of a small, important exhibition of the greatest early Dutch specialist in still life.

Blankert, Albert, et al. *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*. Washington, DC: National Gallery of Art, 1980. Catalogue of an epochal exhibition at the National Gallery of Art, Detroit Institute of Arts, and the Rijksmuseum. The first exhibition and publication to pay sufficient attention to the significance of history painting in Dutch art.

———. *Vermeer of Delft: Complete Edition of the Paintings*. Oxford: Phaidon, 1978. Blankert has written a thorough catalogue and has some strong contrarian opinions. This inexpensive book is well worth the time.

Bonafoux, Pascal. *Rembrandt: Master of the Portrait*. New York: Harry N. Abrams (Discoveries Series), 1992. Despite the title, this book covers all aspects of Rembrandt's art. This series was translated from the French; the works included in the series are reliable and very well organized and illustrated for such small-format books. Recommended.

Broos, Ben. *Intimacies and Intrigues: History Painting in the Mauritshuis*. Seattle, WA: University of Washington Press, 1995. Important both for increasing the literature on history painting and for the additional illustrations from this great museum.

Brown, Christopher. *Images of a Golden Past: Dutch Genre Painting in the Seventeenth Century*. New York: Abbeville Press, 1984. Excellent introduction to the Dutch penchant for scenes of everyday life.

Buvolet, Quentin. *Frans van Mieris the Elder, 1635–1681*. Zwolle: Waanders, 2005. Published in conjunction with the exhibition at the National Gallery of Art, Washington, DC. Authoritative and beautifully produced by the leading publisher of books on Dutch art.

Chapman, H. Perry, W. th Kloek, Arthur K. Wheelock, Guido Jansen, National Gallery of Art, and Rijksmuseum. *Jan Steen: Painter and*

Storyteller. Washington, DC: National Gallery of Art, and Amsterdam: Rijksmuseum, 1996. Indispensable catalogue of the comprehensive exhibition of Steen's work.

Clark, Kenneth. *An Introduction to Rembrandt*. New York: Harper & Row (Icon Editions), 1978. In this brief book, a great scholar of Italian art provides a deeply felt, elegantly written summary of Rembrandt's art.

_____. *Rembrandt and the Italian Renaissance*. New York: W. W. Norton & Company, 1968. This book was the first to catalogue Rembrandt's extensive knowledge of Italian art and the way it influenced his own, despite the fact that he never visited Italy.

Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis. The Hague: Johan Maurits van Nassau Foundation, 1982. The catalogue of a traveling exhibition of 40 paintings, with an excellent introductory text.

Fuchs, Rudolf Herman. *Dutch Painting* (World of Art). New York: Thames & Hudson, 1985. A useful short survey.

Gerson, Horst. *Rembrandt Paintings*. New York: Reynal & Co., 1968 (reissued, 1985 by Crescent). Contains everything then thought by the author to be properly attributed to Rembrandt but without noting or defending his omissions from the canon. Oversize.

Goossens, Eymert-Jan. *Treasure Wrought by Chisel and Brush: The Town Hall of Amsterdam in the Golden Age*. Zwolle: Waanders, with the Royal Palace, Amsterdam, 1996. This book will be difficult to find in America but may be located through on-line dealers. It is up-to-date.

Haak, Bob. *Masters of Art: Rembrandt*. New York: Harry N. Abrams, 1984. Highly regarded text in a reduced format.

Harbison, Craig. *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*. London: Laurence King Publishing, 1995. Distributed in the United States by Prentice Hall (Perspectives). Very helpful for the 16th-century background in the Netherlands.

Haverkamp-Begemann, E. *Rembrandt: The Nightwatch*. Princeton: Princeton University Press, 1982. The only book to investigate every aspect of one of Rembrandt's most famous paintings.

Helmus, Liesbeth M., ed. *Pieter Saenredam: Paintings and Drawings by the 17th-Century Master of Perspective*. Getty Trust Publications: J. Paul Getty Museum, 2002. Catalogue of an exhibition at the Centraal Museum,

Utrecht, and the J. Paul Getty Museum, Los Angeles. The most recent monograph on the artist.

Israel, Jonathan I. *The Dutch Republic: Its Rise, Greatness, and Fall, 1477–1806*. Oxford: Oxford University Press, 1995. Clear and comprehensive history with an ear for the telling detail.

Jongh, Eddy de, and Ger Luijten. *Mirror of Everyday Life: Genre Prints in the Netherlands, 1550–1700*. Amsterdam: Rijksmuseum, 1997. An extensive, comprehensive catalogue analyzing the meaning of Dutch genre prints.

Kok, Jan Piet Filedt, et al., eds. *Netherlandish Art in the Rijksmuseum, 1600–1700*. Zwolle: Waanders, 2001. Published in conjunction with the Rijksmuseum, this is a well-illustrated and up-to-date selective catalogue of the museum's peerless collection of Dutch art.

Leefflang, Huigen, and Ger Luijten, eds. *Hendrick Goltzius, Dutch Master (1558–1617): Drawings, Prints, and Paintings*. Zwolle: Waanders, 2003. The authoritative catalogue of the only major exhibition devoted to the artist.

Liedtke, Walter, Michiel C. Plomp, and Axel Ruger. *Vermeer and the Delft School*. New York: Metropolitan Museum of Art, 2001. Probing essays in the catalogue of a memorable exhibition.

Mauritshuis, B. P. J. Broos, Quentin Buvelot, and Jane Havell. *The Mauritshuis: Royal Cabinet of Paintings Mauritshuis and Gallery Prince William V*. London: Scala Books, 1994. Dozens of illustrations and excellent texts.

Montias, John Michael. *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century*. Princeton: Princeton University Press, 1981. Groundbreaking study of the economics of art and the market in an important art center.

Osten, Gert von der, and Horst Vey. *Painting and Sculpture in Germany and the Netherlands: 1500–1600*. Harmondsworth and Baltimore: Penguin Books, 1969. This volume in the Pelican History of Art series remains a solid introduction to the 16th century in the Netherlands.

Parker, Geoffrey. *The Dutch Revolt*. London: Penguin, 1985 (rev. ed.). Excellent for those who want a brief, balanced account of the central political crisis in the formation of Holland.

Rosenberg, Jakob. *Rembrandt: Life and Work*. Ithaca: Cornell University Press, 1980 (rev. ed.). A classic of the Landmarks in Art History series,

written in a personal and passionate way. It predates the radical reduction of paintings attributed to Rembrandt.

Schama, Simon. *The Embarrassment of Riches*. New York: Vintage, 1997. Highly regarded cultural history that looks in detail at the daily life of the Dutch, examines popular emblems, and dovetails closely with the art of the age.

_____. *Rembrandt's Eyes*. New York: Knopf, 2001. Lavishly illustrated and wide-ranging, this book makes a point of contrasting Rembrandt with Peter Paul Rubens.

Schenkeveld, Maria A. *Dutch Literature in the Age of Rembrandt*. Amsterdam and Philadelphia: John Benjamins Publishing Co., 1991. A satisfying selection of Dutch poetry with parallel translations. The organization by themes and ideas makes it a very useful adjunct to art history.

Schwartz, Gary. *Rembrandt: His Life, His Paintings*. New York: Penguin, 1991 (reprint). A complete corpus of the paintings as generally accepted at the time of publication. All paintings reproduced in (uneven) color. The author's research into patrons and sitters has led to many interesting speculations. Includes generous quotations from contemporary sources. The book is often stimulating but perversely insists that Rembrandt's personal faults prevented him from reaching his full potential.

_____, ed. *The Complete Etchings of Rembrandt: Reproduced in Original Size*. New York: Dover Publications, 1994. The subtitle reveals the great value of this book.

Segel, Harold B. *The Baroque Poem: A Comparative Survey*. New York: Irvington Publishers, 1983. (Originally published by E. P. Dutton & Co., New York, 1974.) Among the many national literatures, Dutch poetry of the golden age is well represented.

Slive, Seymour. *Frans Hals*. 3 vols. London and New York: Phaidon, 1970–74. The standard scholarly catalogue and reference work, yet extremely readable and engaging.

_____. *Jacob van Ruisdael: Master of Landscape*. New Haven: Yale University Press, 2005. This catalogue of the latest exhibition on the greatest Dutch landscape painter includes paintings, drawings, and etchings. Written by the leading authority on Ruisdael.

Stechow, Wolfgang. *Northern Renaissance Art, 1400–1600*. Englewood Cliffs, NJ: Prentice Hall, 1966. A volume in the essential series Sources and

Documents in the History of Art, this book collects the contemporary writings of artists, patrons, clergy, and others.

Stone-Ferrier, Linda A. *Dutch Prints of Daily Life: Mirrors of Life or Masks of Morals?* Lawrence, KS: Spencer Museum of Art, University of Kansas, 1983. A concise introduction to both the subject of everyday life and the ongoing debate on the significance of symbolism among historians of Dutch art.

Sutton, Peter C. *Pieter de Hooch*. New Haven: Yale University Press, 1998. Catalogue for an exhibition at the Wadsworth Atheneum, Hartford, CT. Sutton, the leading authority on the artist, is also the author of the *de Hooch Catalogue Raisonné* (Oxford: Phaidon, 1980).

Turner, Jane, ed. *From Rembrandt to Vermeer: 17th-Century Dutch Artists*. New York: St. Martin's Press, 2000. Drawn from the *Grove Dictionary of Art*, this volume of about 350 pages includes entries on more than 220 artists and is, therefore, an excellent quick overview of Dutch artists.

Westermann, Mariet. *A Worldly Art: The Dutch Republic, 1585–1718*. New York: Harry N. Abrams, 1996. Often insightful and provocative in the works selected for comment; it is not really a survey.

Wetering, Ernst van de. *Rembrandt: The Painter at Work*. Amsterdam: Amsterdam University Press, 1997. (Also published in paperback, with better color, by the University of California Press, Berkeley, 2000.) This book contains everything one could wish to know about Rembrandt's painting technique. The author was trained both as a painter and an art historian and is now the director of the Rembrandt Research Project, with which he has worked since 1968.

Wheelock, Arthur K., ed. *Aelbert Cuyp*. New York: Thames and Hudson, 2001. Catalogue of an exhibition at the National Gallery of Art, Washington, DC, and the Rijksmuseum, Amsterdam. Essays in the book discuss 45 paintings and 64 drawings and are supplemented by many more illustrations. This book is now the major source in English.

———. *Dutch Painting of the Seventeenth Century*. Washington, DC: National Gallery of Art, 1995. A volume of the systematic catalogue of the collections of the National Gallery of Art. It includes much valuable information on technical examination of the paintings, and the text is authoritative.

———, with Alison McNeil Kettering, Arie Wallert, and Marjorie E. Wieseman. *Gerard ter Borch*. New Haven: Yale University Press, 2004.

Catalogue of an exhibition at the National Gallery of Art and the Detroit Institute of Art. Beautifully illustrated, the catalogue reveals the artist to be a subtle commentator on social and moral realities—not only a splendid painter of materials.

_____. *Johannes Vermeer*. Washington, DC: National Gallery of Art, 1995. An excellent exhibition catalogue from the astonishing exhibition that managed to include about two-thirds of the artist's extant works. The opportunity allowed the author and the visitor thorough side-by-side examination of the paintings.

_____. *Vermeer and the Art of Painting*. New Haven: Yale University Press, 1995. In this book, the author concentrates on examining 17 of Vermeer's paintings with x-rays, pigment analysis, and infrared reflectography. This specialized approach, when followed carefully, reveals the method behind much of the artist's "magic." The author's most recent discussion of the *camera obscura* is found here (pp. 17–19 *passim*).

White, Christopher. *Rembrandt*. New York: Thames and Hudson, 1984. A sensitive, reliable introduction.

_____. *Rembrandt as an Etcher*. New Haven: Yale University Press, 1999 (2nd ed.). This revised edition comes 30 years after the first one, and it remains an eloquent and essential study. But if you can find the first edition (London: A. Zwemmer Ltd., 1969) in two volumes, you will have the more useful format for study. This new edition may also be used with Gary Schwartz's *Complete Etchings* (see above).